

TeleVISIONS

Formerly Community Video Report

Media in the coming depression

By Nick DeMartino

The headlines pound daily staccato news about unemployment, soaring prices, failing banks, budget deficits, shortages, the oil crisis...It's clear now, even to the government, that the American—and world—economy is in trouble.

The inevitable comparison, of course, becomes the Great Depression of the 1930's. It was in that watershed decade that many central features of our society came about, largely in response to the threat of economic collapse. The government's role in the economy, the political dynamics of the country, and patterns of technological development emerged from the New Deal's rescue operation of failing American capitalism.

During the same decade mass media first became fully developed: Hollywood movies, radio broadcasting, magazines, and the advertising industry, all of which transformed America's economy into a manipulated mass consumer market.

The Depression Decade was the real beginning of the electronic age, as well, ushering in an almost religious belief in the saving power of technology which is only now beginning to be questioned.

Perhaps things have changed too much in the last four decades to make useful comparisons between the 30's and 70's crises, yet it seems almost inevitable that a failure in the capitalist system as great as our current one must be viewed in light of past failures, and their "solutions."

Most Americans now realize that the mass media and the telecommunications industries play a central role in all aspects of this society—in the functioning of the political apparatus, the molding of "public opinion", morals and values, in the structural basis for the consumer economy, in the global domination by the U.S. in the creation of "culture," and in the running of industrial society. Whether we like it or not, our society has become defined by electronic communications and information technology.

The thirties was time when profound institutional change occurred—because of economic, political crisis and technological change. In the 70's we face the likelihood of another convergence of these powerful forces. The depth of crisis this time may be even deeper. Certainly the pace of change is faster. And, in a society largely defined by high technology, we can expect massive institutional changes to focus on communications and information systems with resulting social impact.

What began for us as a challenge to media activists to devise a more humane media system has now become perhaps the central question for a society in transition.

What will the changing economic and political institutions do about technological change? What is the Depression likely to do to existing media industries and the financial institutions supporting them? Does the economy mean better or worse chance for more advanced communications facilities to be built? Who would build and control them, and who would have access to the sending and receiving capacity?

These are some of the issues we are exploring in this inaugural issue of **TeleVISIONS**. In the coming months, we will publish various visions for changing the media which a Depression might enhance. Our aim is to stimulate other, different visions—perhaps yours.



I. Immediate impact on communications

The media and telecommunications industry, like all others, will feel an immediate impact from the shrinking economy.

Here are some **TeleVISIONS** assessments of the different aspects of the media field—including funding sources inside and outside the government:

TV and Movies

"There is no exact parallel with the Hoover-Roosevelt Depression situation following the Wall Street crash of 1929," said a front-page story in *Variety*, the entertainment trade paper, although "recession-depression is surely being felt, though unevenly, and that people looking for work, or just idle, tend to look for diversion. The film biz is probably the most likely beneficiary of this mood."

As anyone who has gone to the movies lately can verify, people are lining up to plop down \$3 and \$4 a head for film fare, despite the presence of "free" entertainment over the home tube—which didn't compete in the 30s. Meanwhile, television advertising receipts are breaking records, illustrating the need for business to advertise the products it has in huge, overstocked inventories. GM may be laying off workers, but it has to tell people about its rebate plan to stimulate sales. So it uses TV.

The prospect of continued economic success for these powerful media is high. For one thing, they have little need for enormous amounts of capital to upgrade their facilities, thus avoiding the money market and interest problems. Furthermore, they have political clout marshalled during the last forty years with which to fight any competitive industries which might reduce their profits. Witness the cable TV battle.

Telephones and electronics

Despite the fact that AT & T is the world's largest, and hence, one of its most powerful corporations, the nature of the telephone technology is capital intensive. "The business for telephones is staggering," says John Sodolski of the Electronic Industries Association. "The need for more and more switching and transmission equipment requires substantial investment. With the high cost of money, investment is reduced, thus there is a manufacturing slowdown, a leveling of effort in the telephone field in the U.S. and world—except on the Middle East," he says. Anti-trust suit? With the exception of cable television, Sodolski sees "spotty" progress in the rest of the industry. Since much of the industry is dependent more on consumer sales than on availability of capital, the slowdown has not been quite as fast. So, while there is a spectacular rise in the sales of two-way radios, there is leveling off of new television purchases. As unemployment increases, these areas will doubtless be affected.

continued on page 10



Feedback

Kind words from San Diego

D

ear Friends,

I've just finished reading Vol. 2, #2 of CVR -- and it's really fantastic. I wish I had known about it sooner. I've been working in community TV/public access here in San Diego for about 2 years -- and realized very early how important a national newspaper/letter is to us all. It's extremely hard to keep up with all that is happening in the field unless you can scan a myriad of different publications -- finally it's all available in **one**. I've enclosed a check for \$20.00 -- \$10 for a subscription to **Televisions** and \$10 for whatever you need. I wish it could be more, but my own funds are somewhat strapped right now. Maybe I can do more in the future. As for what's happening out here -- the San Diego Community Video Center was incorporated last July; we've received state tax exemption, and expect IRS clearance any time! We've been working closely with Mission Cable TV (the country's largest) and expect to have a substantial programming effort going by February 1st. We have applied for an AMC internship and if we get it our efforts should show up

Feed back is a vital component of any true communications process. TeleVISIONS Magazine will publish as many reader's letters and reports as possible in each issue. We do reserve the right to cut for size, so try to keep letters to 200 words for publication. Write: Editor, TeleVISIONS Magazine, P.O. Box 21068, Washington, D.C. 20009.

as more programming. To date we have been hampered by lack of money and equipment, but we are lucky in that we have a lot of high powered people volunteering a lot of time. We've managed to stir up a lot of interest for public access (in fact, more than we've been able to handle at times) so given the necessary equipment and full time personnel we should have no trouble keeping the channel "lit."

We hope to cooperate with the L. A. Public Access Project in putting together a video/public access conference sometime this spring. The L.A. Project has sponsored several already and we hope that some of our own contacts and expertise can be put to use by them. I really think that we should all think seriously about putting together some sort of national community TV public access conference, so that we could all get together and share experiences and knowledge. It amazes me the number of people working in the field that never come in contact with others like themselves. I'm sure one person's experience can go far in helping another solve the inevitable problems that arise in the work we do.

Anyway, I'm really pleased that you folks are putting out **Televisions**; it's something we all need to keep us moving ahead.

Peter Randolph
4926 W. Mountain View Dr.
San Diego, Cal. 92116

Treating the whole person

Dear Ray,

Thank you for your good review of "An Introduction to Telemedicine". The report has seemed to fill a need for people who are interested in interactive television's potentials in the medical field and I'm grateful to have been enabled by the Rockefeller Foundation to write it.

Your closing comment about the lack of emphasis on keeping people healthy is certainly true of telemedicine in the main. I think, though, that most telemedicine

practitioners are acutely aware of this lack and are beginning to try to do something about it—given that they perceive their first mandate is to tackle a heavy backlog of previously untreated and/or undiagnosed illnesses. Mass General, for example, has started to do large-scale hearing tests of school children who live out near their telemedicine link at Logan Airport and has given courses via IATV to school teachers to help them identify kids with learning disabilities early on. At the big INTERACT system in New Hampshire and Vermont, there's a major program of speech therapy for young children; this system trains nurses in preventive medicine techniques. The pediatricians, orthopedists, and child psychiatrists who see children via the Mount Sinai-Wagner Houses link take every opportunity they can to look for incipient problems and to teach mothers and nurses at the clinic not only how to watch for signs and symptoms but also how to keep the kids healthy.

I didn't want to take polemical positions with regard to what I observed in telemedicine because I felt they would put off the highly-placed skeptics who most need to be persuaded to take an unbiased look at the new medium. But my impression (and I do think it must have leaked into the straight descriptions) is that the professionals who are using telemedicine tend overwhelmingly to be of the new breed that believes very strongly in the importance of treating whole people and in prevention rather than crisis intervention. As I indicated above, however, the primary reason for telemedicine is to extend scarce centralized medical resources to places and people who have been medically underserved for a long time. There's an awful lot of untreated disease to be caught up with, as well as the need to train out-of-touch professionals somewhere near a responsible standard of practice.

I like your paper and am chagrined I haven't been made sufficiently aware of it before. Enclosed is my check for the next ten issues. (Do I still get Vol. 1, No.1?)

Ben Park
Director of Communications Research
Alternate Media Center

JVC dealer speaks out

Dear Gerry:

I must admit that I was immensely impressed with your journalistic professionalism you demonstrated in your article TVTV which appeared in the Winter issue of your newspaper...

The experience of many professional people; both technical and non-technical; with the new JVC GC4800U/PV4800U does not bear out the one bad experience that you described in the article.

One bad experience does not give journalistic privilege to damn the whole thing. It might just have been that you had a defective unit, or that the time base corrector you used was not designed to work with the JVC color portable system. There has been much new circuitry design in time-base correctors within the past year.

I have demonstrated this equipment for over six months to both software people and professional broadcast engineers. The response has always been highly favorable... Your organization observed such a demonstration by me and was vociferous with its praise of the equipment after the demonstration.

To cite you one recent successful use of the JVC GC4800U/PV4800U color portable television system I refer you to the recent unfortunate crash of a TWA aircraft at Dulles airport area. WMAL rushed Milt Wishard up to the scene. He was unable to get his car closer than one mile from the crash site. He took his JVC GC4800U/PV4800U and hoofed it to the site. This was an easy task with this compact and light weight equipment. The conditions he found on the site were far from conducive for the production of color television pictures with expensive plumbicons, let alone low cost vidicon components. The crash site obviously did not have any convenient AC power and was covered with dense fog, overcast skies, and tall tree limbs obscuring the light...

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TeleVISIONS

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continued from preceding page

I recently had an opportunity to review all of the footage taken by Milt and I can honestly say that the technical and color reproduction taken under the adverse conditions was excellent.

Excerpts of the tape were fed into a time-base corrector and fed directly into the transmitter for public viewing. The program was so successful that WMAL is expanding the use of the Video Reporting program with this JVC equipment. What do you have to say about that, Gerry?... I've said my piece and now, if you want to, you may call me a Male Chauvenistic PIG. To show you that I love you, my check in payment of my advertisement is enclosed. Cordially,
Norman R. Selinger
President
Norman R. Selinger & Assoc.

Vanderbilt Archives

Thank you for sending us a sample copy Vol. 2, No. 2 of *Community Video Report*. I do not recall having seen this before.

While it isn't polite, I know, to look a gift horse in the mouth, sometimes it's wise. Let me call to your attention an error in the story about Vanderbilt and CBS and the National Archives on Page 6.

You say "Vanderbilt... sells dubs of full programs (etc.) at cost." This is not correct. We sell nothing.

This is a lending service. The user does not own the material he gets from this Archive. The fee he pays is a service charge for our duplicating the material for him,

which we have to do as we cannot let the master tapes go out of the library, as this collection is completely unique and in most cases our tapes are the only ones in existence. The user pays a duplicating fee, puts down a deposit on the tape used for duplication and agrees to return the tape. When he does so, and the tape is in reusable condition, his deposit is returned. If the tape is damaged, it is erased, the damaged tape is returned to the user and his deposit is kept. We do not sell tapes and nothing in policy or practice of the Vanderbilt Television News Archive indicates that we do. We no more sell tapes from this collection than print libraries sell books from their collections.

I would appreciate your correcting this error in the next number of your publication. I am sure it was unintentional.

We would like to subscribe to your publication. Will you send us subscription forms?

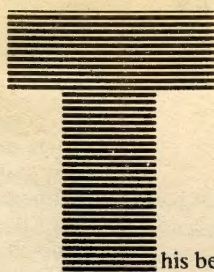
James P. Pilkington
Administrator
Vanderbilt Television News Archives

Louisville Media Center

Thanks for the free copy of *Community Video Report*. I appreciate it and will be sending in my \$10.00 subscription as soon as I can... unfortunately funds are tighter than usual right now.

We met last year at the NCTA convention in Chicago, when I was associated with Portable Channel in Rochester, New York. At that time my

Editor's note



This being the inaugural issue of *TeleVISIONS*, there are a few things that need to be communicated.

TeleVISIONS is a new magazine that replaces *Community Video Report*, the quarterly publication of the Washington Community Video Center. We put out *CVR* as a part of the Center's community media education function, starting in the summer of 1972 with a small-scale effort to provide information about alternative media in the Washington-Baltimore region. We soon found ourselves expanding the *Video Report* to meet other information needs—health communications, cable television regulation, news and views of the state of the national media movement, and resources that other groups like our needed in the struggle to make the communications media more open.

Last fall the Video Center, like many of our counterparts, faced a bleak financial future. We were forced to make decisions about every Center program: Is it valuable? Does it meet real expressed needs? Can it pay for itself? If so, how? We decided that the *Video Report* could not be subsidized by production and community-video activities, but should not be scrapped without some careful evaluation.

The result of our formal and informal investigations is the concept for *TeleVISIONS*.

How do I describe what we want *TeleVISIONS* to become without sounding like a used-car dealer? This first issue points the direction desired, if not achieved:

—*TeleVISIONS* will provide an information bridge between people working within different parts of the media movement. As we have seen it, this is a movement which includes people who are trying to improve the operation regulation and programming of the existing communications media; it is the people who are involved in ushering in new communications technologies—like cable televisions and satellites—and who want these new media to serve social rather than only private needs; it is a movement that includes people who are using media in new ways. Just take a glance through this issue to see the range and scope of people and organizations that are within what we have come to call the "media movement."

Photo credits:

Page 1, Top to bottom: Russell Lee, Dorothea Lange, Jack Delano, all from Farm Security Administration Collection, Library of Congress. **Page 2**: Maurice Jacobsen. **Page 4**: Rebecca Moore Clary, both photographs. **Page 5**: Gerardine Wurzburg. **Page 6**: Ray Popkin. **Page 7**: Ray Popkin. **Page 8**: National Aeronautics and Space Administration. **Page 10**: Dorothea Lange, FSA Collection. **Page 11**: Arthur Rothstein, FSA Collection. **Page 15**: Public Media Center. **Page 16**: Florida State University Video Center. **Page 17**: The Cable Book. **Page 18**: Ray Popkin. **Page 20**: Earth shot, courtesy NASA. TV in tree, Maurice Jacobsen.

These people must have information—models of the way things can be done, new equipment and hardware, news from similar groups, policies which will impact on their activities. At present no single publication attempts to provide a basic information source about the full scope of this communications revolution we're in. Those which do are often highly technical, jargonistic, overly detailed, and expensive.

—*TeleVISIONS* will also appeal to general readers who have come to recognize that media is one of the most important political, economic and technological institutions within late 20th century society. They want a readable, accurate, inexpensive, and comprehensive publication which provides challenging ideas, as well as how they can become involved.

—Finally, this publication, as its name indicates is as much about *visions* as it is about *television*. TV—or any communications system—does not function in isolation. Interaction within its social environment makes television powerful. The task of understanding and influencing the environments in which newer communication technologies develop becomes a primary goal for those of us who already understand just how badly television serves our needs in today's world.

TeleVISIONS is a forum for people's visions about how media can and should work. Some of those visions may, like my piece in this issue on the economy, tend toward the nightmarish. Other visions show the potential of media when used in positive ways.

The point is to get all these ideas into circulation. *TeleVISIONS* is one way of doing it. We have begun putting together a staff, a board of editorial advisors, a business and advertising operation, circulation, distribution, promotion, and fund-raising, in order to provide the forum for both news reports and the featured visions. But we need your help. This publication, like any venture these days, is a highly risky proposition. We are operating at a budget that is absolutely rock-bottom, banking on the prospect that we will publish something that people will want enough to support.

That means that we must have your support within our first six months to survive. How can you support us? Let me count the ways:

—Subscribe. Just because you're poor, doesn't mean you can't get off \$10 to help keep us going. It really is an information bargain. And, importantly, get institutions like libraries, hospitals, video centers, TV stations, colleges, schools, community centers, to subscribe. They probably don't know about *TeleVISIONS*, since this is the inaugural issue. So please make the effort.

—Become a *TeleVISIONS* agent (no pun intended.) You can become a bona fide office, with an editorial listing—and eventually a salary—by writing us a note and describing your interest in helping us. If you are a struggling media group, you can earn quick cash by selling subscriptions, ads and bulk copies. See page five for details.

—News. As this issue illustrates, the vast majority of material in the magazine comes from people who are *doing* things. We don't have any way of knowing what's happening unless you think to drop us a note, or your internal newsletter, or a news release or a specially written story.

—Features. If you have something you're dying to get off your chest, do it! Your visions are important for us, important for others who need your feedback.

It may be pretentious to say it, but we hope that *TeleVISIONS* will fill the need for a voice—or voices—within the new media movement. Without your voice and visions, we would not exist. Without your support, we will not succeed.

husband and I were planning on moving to Louisville and we talked about the city with you.

We've been here for four months now and really love it. Marc is involved in teaching photography at the Center for Photographic Studies and I have been doing my best to promote a media consciousness here -- the city is certainly ready for it. During November and December I coordinated an exhibit at the Louisville Art Center Association entitled "Videotape as an Art Form," showed lots of tape made by video people all around the country and had some portable equipment around for hands-on demonstrations. It was successful on many levels (further details in the November and January issues of the "Midwest Video News.")

As a direct result, I've just finished writing a proposal for a Louisville Media Center and have approached a few groups to sponsor it. So far, at least two city organizations are interested, although there's still a lot of work to be done.

The cable issue here is as ambiguous as ever. River City Cable TV, the group that was let a franchise last year, has failed to come up with the necessary funds and it now looks as if the bidding and hearing process must begin again. As usual, there is an unbelievable lack of information about Cable TV on the part of the public, and of course one function of the media center would be to serve as a public resource on cable. Incidentally, I read the article in *CVR* on the 1975 NCTA Convention in New Orleans, and I would

be very interested in attending... how can I find out more about it?

Again, thanks for the free issue and I'll keep in touch,

Nancy Miller
Louisville, Ky.

Ode to the tube

i havent met you yet... i'm just back from two years hibernation in the mountains where the miracles of cable are helping create humanoid vegetables but are also bringing in Video Visionaries and New York visicrazies... aside from that, the sight of young humans paralyzed by the nauseous forces of commercial TV while the whole Appalachians were right outside their front door really outraged me. a sort of poem/lecture resulted that i'm sending you to print if you'd like... looking forward to seeing you all in action...

Chris Kathman
Clinton, Md.

its sort of like earwax
or the dirt between your toes
of course you don't notice it
accumulating daily
until our receptors' sensitivities
are operating at half speed
every crevice crammed
with insidious shit
subliminal infiltration
mnemonic paralyzer messages
disintegrator pulses
like poison ivy roots digging
between the building blocks
for the future's foundation

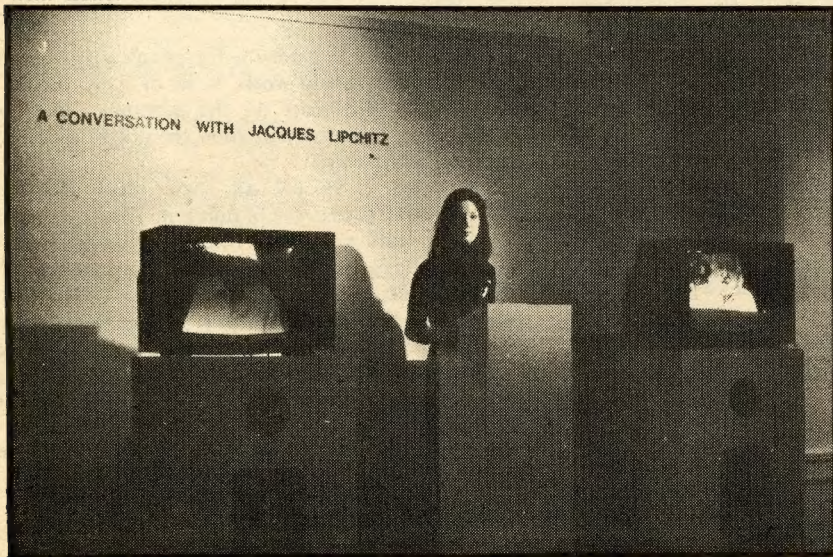
Video in museums: gadgetry or imagery?

Jacques Lipchitz talks back from the screen

By Rebecca Moore Clary

Video artists are looking more to museums to display their work. Poorly equipped technically, and ill-prepared psychologically, museum administrators find themselves having to decide if they want to invest money and energy into acquiring video. The video question exemplifies the current debate within museum circles as to the role museums should play in the arts. Whether they are mere collections of objects or something more—educational, entertainment, or research institutions—is being considered by each individual museum in the country.

TeleVISIONS is exploring the role video is playing in shaping the future of museums. The use of audio-visual equipment, particularly video, to enhance and amplify exhibits is discussed this issue. Video art display will be discussed in the next issue.



The formal presentation: the audience sees Lipchitz on two monitors after the moderator takes written questions

"Multi-media exhibit tools are an essential vehicle for ensuring that visitors have sufficient information and background to understand the exhibits which follow."

Thomas Radford, film coordinator,
National Endowment for the Arts

"Audio visual is in its infancy. So far it has added nothing to museum object presentation except entertainment."

—Joseph Shannon, museum planner

The use of audio-visual techniques in exhibitions is an expected fact of museum life. But the apparent conflict illustrated above says much about the changing role of video presentation within the museum context. Demands for relevancy have challenged museum officials to determine their future function and purpose.

Some museum planners, such as Joseph Shannon, argue that museums should only supplement education; they can only teach what the objects in their collections teach. "A museum is nearly exclusively a place of objects," Shannon writes, and conceptual knowledge about the objects should be gleaned elsewhere.

Others, such as Thomas Radford, believe museums should be "the last to restrict information by requiring visitors to read"; it's impossible to escape the conclusion that museums are in the on-the-spot education business. Audio-visual presentations can expand upon the information conveyed by object displays. For example, an African mask acquires new significance when seen on film in the context of ritual and dance; and the life habits of the bobtailed deer may be seen clearer with a tape recorder in front of the stuffed animal in the glass case. Chandler G. Screven of the University of Wisconsin summarizes the positive value of AVs when he writes that "the delivery of an exhibit's message means that the viewer of the exhibit is changed in some way as the result of viewing it. The visitor does something differently after viewing it than he did (or would) before."

For good or ill, however, audio-visuals are now standard museum equipment. The problem is no longer pro or con, but instead, how and how much. There are pitfalls, particularly if a multi-media presentation substitutes for, rather than supplements, an exhibit. Some programs overwhelm the visitor, and overshadow the display, with lights, sounds, buttons and activity. A fear of excessive gadgetry is probably healthy. But gadgetry and display should be technical and design problems, rather than points of debate since audio-visuals are here to stay. We need to learn how to use them effectively.

The newest and most interesting use of video as an amplifier to an art exhibit was the interactive program on sculptor Jacques Lipchitz at the Corcoran Gallery in Washington, D. C. last January. Called "A Conversation With Jacques Lipchitz," it was the first video program of its scope, according to its producer/director Bruce Bassett. A somewhat limited version of the project did appear at New York's Metropolitan Museum in 1972. At the Corcoran, Lipchitz' sculptures were displayed in the main gallery, his lithographs lined the walls, and in a room to the side visitors could "talk" with the artist.

In the program, Lipchitz appears on two monitors set on a platform which frame a moderator who takes questions for Lipchitz from the audience. The moderator then explains the program, while the answers are being prepared backstage.

In another room, behind the formal facade, people write up a "menu" of answers for the questions the audience has written. Four one-inch video decks have 131 answers stored, about 35 answers per deck. The staff decides which of the available answers most fit the questions, and sort the questions according to the correct decks.

An automatic cuing system developed by G. Han Van Oostendorp allows the operator to locate the correct segment of tape instantly. By punching a two-digit code on a small device resembling an adding machine, the operator can call up the right answer. The tape is coded, and the desired section is found through a series of successive approximations. For example, if you call up segment 18 the tape goes forward to 19, reverses to 17.5, forward to 18.5, and so forth until 18 is hit precisely.

When the moderator out front reads a question the audience has asked, sometimes interpreting a little to fit the answer, the operator out back begins the tape at the correct spot, having located it through the cuing system. Lipchitz appears and immediately provides an answer, sometimes exact, sometimes less precise. While he's talking from the tape on one video deck, the operator is finding the cues on another deck so that the next answer will be ready.

Bassett, who conceived the Lipchitz program, and others are working on computer-sorted, rather than human-sorted, responses. "I refuse to have a list of questions you check off," Bassett declares, saying this would prevent a real interaction. Entering your own question, "and getting a response you remember," is what Bassett is striving for.

Unfortunately, real interaction is nevertheless limited in this program. Formal, and at times awkward, the distance between the audience and the monitors destroys the intimacy one has when watching TV at home. The delay between questions and response is also aggravating. The object of the presentation was to show what **could** be done if computers read individual questions and automatically found the response.

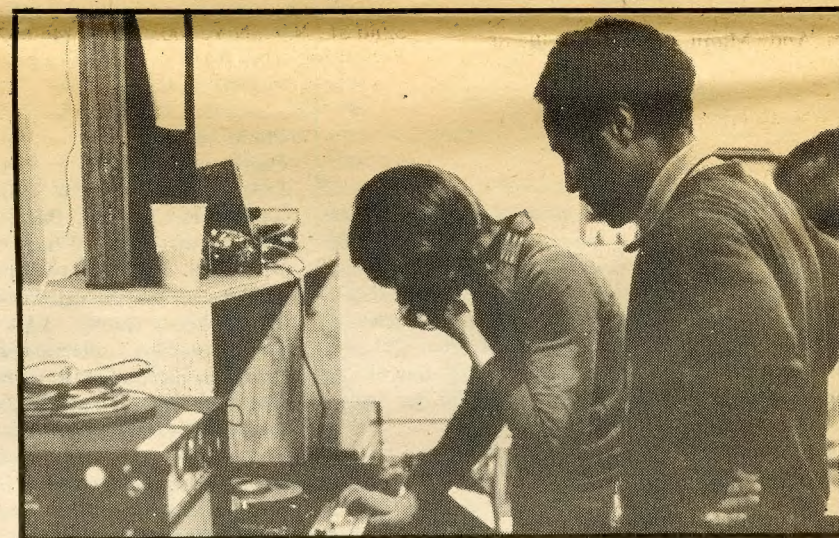
Bassett's desire to individualize questions may actually have prevented a real interaction. The wizard of Oz approach -- wherein everything is done for the audience behind the scene -- is really deceptive. A less glamorous, but perhaps more involving presentation would have been to allow the audience to operate the cuing devices themselves. A visitor could ask a question, locate which deck it was on, and call it up for viewing.

Nevertheless, the program added to the exhibition of Lipchitz' work while not intruding on the display. Lipchitz' answers were often startling in their specificity. Many of the answers, which Bassett primarily edited while shooting, are about particular works of art or people he knew. For example, one answer is about his sculpture, "Joie de Vivre."

"In 1928 my sister was very sick and finally she died. She was very interested in what I'm doing and despite my sadness I was trying to make very gay sculptures, very alive. I made a sculpture which I called "Joie de Vivre," Joy of Life, in order to send photographs to my sister and to give her some hopes for life. I was making a happy face having my heart completely broken."

An **instantaneous** video interaction with Lipchitz, who died in 1973, is still a dream, however. "This is a pioneer effort," says Bruce Bassett, adding "the idea is pregnant now."

Inspired by the potential of computer-video hook-ups, Bassett shot over 60 hours of film on Lipchitz in 1971 in the hopes of eventually using segments in a computer-coded conversation." Bassett is now working with the Department of Computer Science and Information at Brooklyn College on instantaneous retrieval. Such a system would prevent the delay between a question and Lipchitz' response.



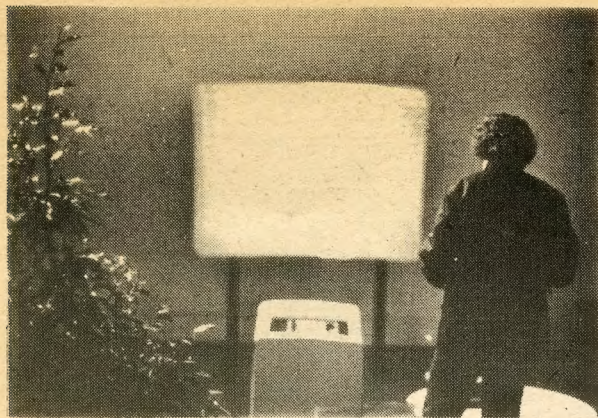
Behind the scenes: Technicians cuing tape on one of four videotape decks response. Bassett foresees the development of a retrieval system by the end of the year, noting the arrival of video discs on the market. Video discs should eliminate the necessity for utilizing four bulky video decks, plus tape.

Museums' first use of video in a program of the scope and ambition of "A Conversation With Jacques Lipchitz," has not been a smooth course. As Joseph Shannon's statement earlier indicates, the path is still not completely clear for the acceptance of video as an exhibit tool. Video had been used in some museum television programming, and in 1972, 100 out of 120 museums, responding to a survey by the American Association of Museums, said they used some form of video. Only nine, at that time, however, used it for exhibition reinforcement or display enhancement. Community relations, security, fund raising and television programs were still considered more important. Tapes on how an exhibit was researched, the artists at work, or tapes of travelling exhibits were not much valued.

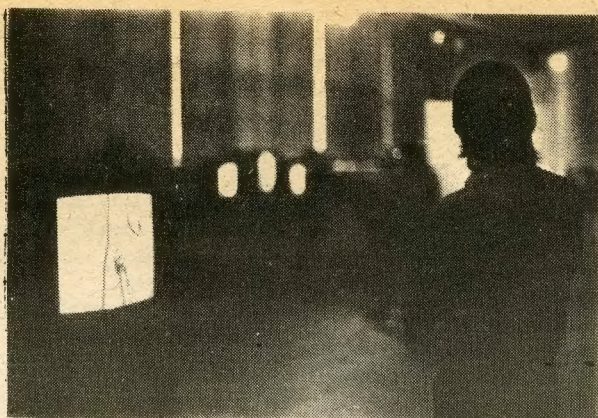
In the 1972 survey, the Akron Art Institute indicated that it interviewed artists at work in their studios. The tapes then were used with the exhibits of the artists' works. New York's Metropolitan Museum of Art used a continuously paying videotape on how armor is assembled and worn, in its Arms and Armor Gallery. At the California Museum of Science and Industry, a camera attached to a microscope allows visitors to look at live oral bacteria in action. Last year's exhibit on African art at the National Gallery featured a wall lined with several video monitors displaying a tape of African dancers.

As the technology develops and equipment becomes cheaper, more museums may decide to plunge into video. History and natural science museums in particular are inclined towards video to explain concepts not evident in simple displays. "A canoe in a case will not tell the visitor about what members of the Indian society were permitted to make it or to sit in it, the division of labor that went into its construction..." notes Peter Farb, a science fiction writer. Viewing audiences also may well push museums toward more video in their demand for sophisticated, lively and involving exhibits.

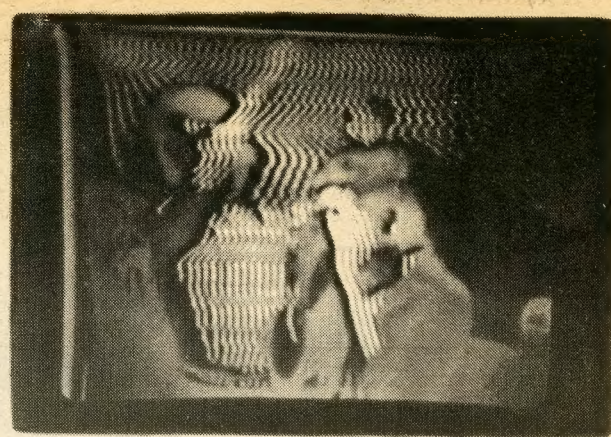
The introduction of audio-visual equipment into museum programming and design has already altered and affected the consideration of AVs. It seems impossible to return to the days of the typewritten cards describing each piece, and the objects themselves collecting dust and neglect in large empty hallways. The problem museums now face is how they can best use the technological tools dumped on them during the past two decades.



Washington Community Video Center staged a video environment at the Corcoran Gallery of Art on Jan. 16, in cooperation with the Smithsonian Institution's Video-



art '75 festival. Here are some scenes from the event, which featured both live and pre-taped video activities,



projected on multi-monitor matrixes, single monitors, and the new Advent video projector.

Videoarts

The Medium of Television: Explorations in Video

By Gerardine Wurzburg



election

of videotapes will be shown at the Baltimore Museum of Art from March 6-23. Included will be work by such artists as: Douglas Davis, Dimitri Devyatkin, Ed Emschwiller, Dean and Dudley Evanson, Frank Gillette, Nancy Holt, Joan Jonas, Paul Kos, Andy Mann, and John Reilly of Global Village.

Also included will be work by the Washington Community Video Center, WGBH-TV in Boston, and the National Center for Experiments in Television in San Francisco.

In conjunction with the screenings are a series of lecture/demonstrations. All programs begin at 8 pm in the Museum Auditorium and are free.

March 14 **Stan Vanderbeek** "The Future of Global Communications—Non-Verbal Media."

Vic Gioscia. "Video Awareness and the Consciousness Movement."

March 21 **Nam June Paik**. "Video Art—The Long Term Development." **Wendy Clarke and the TV Videospace Troupe**. They will create participatory sculpture using video.

April 4 **William Wegman**. A video artist. **Anton Perich**.

The program, supported by a grant from the National Endowment for the Arts, is being coordinated by Alan Kaplan, Associate Professors in the Media Program of Antioch College's Baltimore Center.

Artists' Videotapes from Electronic Arts Intermix

Electronics Arts Intermix, Inc., 84 Fifth Avenue, N.Y., N.Y. 10011. A catalogue listing tapes by individual artists, tapes by multiple artists, video portraits and interviews, and tapes produced by groups, organizations, and the national centers for experimental television. "The Intermix Screening Room," a 20 minute composite videotape flashing short scenes from more than 40 programs now in distribution, is available free of charge for one week's previewing; send \$4.00 for shipping and handling to the above address.

Castelli-Sonnabend Videotapes and Films, Inc., 420 West Broadway, N.Y., N.Y. 10012. Vol. 1, No. 1 of the distribution catalogue is now available; lists videotapes and films by Castelli-Sonnabend artists. With stills and photographs; and tape and film descriptions. \$8.00 plus shipping. Catalogues, rentals and sales through Joyce Nereaux (212) 431-5160.

Video Study Center Tape Catalogue, published by the Global Village, 454 Broome St., N.Y., N.Y. 10012 (212) 966-7526. John Reilly, Director.

The Art Gallery of Ontario, Grange Park, Toronto, Ontario M5T 1G4, Canada (416) 316-0414. Presenting "Videoscape," the first major exhibition of Canadian video artists, through April 1, 1975. More than fifty artists are represented; a complete catalogue is available. For more information, contact the Art Gallery of Ontario or the organizer of "Videoscape," Marty Dunn, c/o Trinity Square Video Program, 20 Trinity Square Toronto, Ontario, M5T, IBI, Canada (416) 362-4121.

The Women's Interart Center, 549 W. 52nd St., N.Y., N.Y. 10019 (212) 246-6570. Presenting the Third Women's Video Festival, 2-19, 1975.

The Institute of Contemporary Art, 34th and Walnut Sts., Phila., Pa. (215) 594-7108. Susan Delehanty and Michael Quigley, coordinators. ICA presented, "Video Art," an exhibition documenting the development for the art of video and including synthesized video images, non-fiction video, conceptual video, old and new broadcasting, etc. There were installations and tapes by American, Canadian and Japanese artists. The exhibition, which is partially funded by the National Endowment for the Arts, will be travelling during 1975 to the Contemporary Art Center in Cincinnati and the Museum of Contemporary Art in Chicago. A catalogue will be available.

Terry Fox—Children's Videotapes, an interview in *Avalanche* Dec. 1974. For information on subscription rates and back issues write to: *Avalanche*, 93 Grant St., N.Y., N.Y. 10013.

Long Beach Museum

Long Beach Museum of Art, 2300 Ocean Blvd., Long Beach, Ca. 90803. (213) 439-2119. David Ross, Deputy Director Program Development and Television. Some of their upcoming exhibits:

Terry Fox: The Children's Tapes and Performance Works. A conceptual artist from San Francisco, Terry Fox uses found object to illustrate basic scientific principles, and has created an intriguing set of short tapes. Music performance also. Feb. 23-March 23.

Joel Glassman: Videotapes and Photographs. March 30-April 27.

Farnk Gillette: Muse. Especially for this exhibition, Gillette has composed an intricate video work that is viewed in a unique three-channel playback environment. A highly sophisticated image-collage, the piece is a fine example of Gillette's attitude towards the medium, as well as his ability to use video in the creation of "new metaphors." May 4-June 1.

N.Y. State Arts Council may be re-organized

New York video and film artists watch Albany closely through the end of June when the state legislature ends its session because that's where the biggest arts angel in the country resides.

With a 1974 budget of \$74 million, the New York States Council on the Arts led the nation in public support to the arts, including a big chunk to independent video producers and projects. It was the

State Council which in its own way was heavily responsible for the germination of the video and cable movements in New York in 1970-72.

State Sen. William T. Conklin, (R-Brooklyn), Deputy Majority Leader of the Senate, will introduce a bill this year that would consolidate five existing State agencies -- including the State Arts Council -- into a new State Office of Cultural Resources.

The proposal may be at odds with newly elected Democratic Gov. Hugh Carey, whose pledge to cut spending will be detailed more clearly when he presents his first budget next month.

In the April-May issue of

TeleVISIONS

Whither Cable Television?

A report on the state of the industry and a commentary by Ralph Lee Smith

Videoschnik in Moscow

Report on media in USSR

By Dmitri Devyatkin

An interview with Herbert I. Schiller

Two visions of Broadcasting:

Access is Fairness by Phil Jacklin

A National Ad Policy by Kal Glantz

Plus: How to Cablecast Half-inch Video
Public Access in New York City
Videoart in Museums
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Reviews of Gillette & Ryan books
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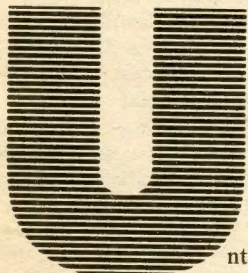
Contact: Business Manager, TeleVISIONS, P.O. Box 21068, Washington D.C. 20009. Call 8:30 a.m.-5:30 p.m. EDT. (202) 462-6700. If we're out, we'll call you back.



Hardware

Portable Video comes to broadcast news

By Ray Popkin



ntil

recently, half inch video tape was scoffed at by video technicians, laughed at by film cameramen, and even maligned by video freaks who became disillusioned with its quality. Then came the Time Base Corrector (TBC) which can correct many of the problems of low budget video equipment and a revolution was born.

Suddenly over twenty five stations are using Akai portapak, and many more are using JVC and Sony equipment to gather information for the news and other stations are getting into portable equipment at a fast pace. In fact some stations are now eliminating film altogether. A new station in Canada has started without buying any film gear at all.

This new area of information gathering is now referred to as Electronic News Gathering or ENG. It started several years ago with big bulky remote cameras such as the Norelco PCP-90 which may have been seen wandering the floors of the political conventions and on the sidelines of football games. Supposed portable broadcast quality recorders were also invented, but they, like the cameras, were bulky and expensive. Now with the TBC a newspaper person can go out with as little as twenty five pounds of equipment and record audio and video in color under battery power. These tapes can be rushed back to the studio and broadcast instantly without the delays of processing. Thus an event at 5:50 can be on the 6:00 news. Also important is the fact that these units average at prices of less than \$7,000.

There are also more sophisticated and consequently expensive cameras having portability, but technically better output. Many favor these cameras because they are encoded with NTSC color and synch, which means they can be fed directly into a broadcast system from a remote site by microwave without the need for a TBC. The low cost portables can be used with a microwave system but will require the TBC. Most of these cameras are bulkier and require heavy cables giving the camera person less freedom.

I went out to WMAL-TV in Washington, D.C. to get a first hand look at their ENG system and what I found was pretty remarkable. Their system is operated by Milt Wishard who has 23 years of broadcast experience. His system is a JVC color porta-pak for remote recording, a Sony 8650 editing half-inch deck for playback and a CBS Labs Image Enhancer coupled to a CVS 504 TBC. In the near future he will be adding another 8650 editor and a Spectra-Vision automated editing system.

I was first shown the raw tape played on the portable unit through a Sony monitor. The picture quality was quite remarkable.

In one shot there was an interview being conducted in front of a large control panel which had a lot of lighted switches and gauges. Normally these areas would bloom on the picture but in this case they were quite distinct and the skin tones of the people were perfect. I was then shown some footage of a TWA plane crash in the Virginia mountains. This footage shot in extremely adverse lighting conditions, rain and snow, was also excellent. The only sequence that was problematical was one shot in front of an intense TV light. Mr. Wishard stated that the camera likes diffused light and an intense spot will cause a bad image.

I then saw the same tape played through the TBC. The interesting thing here was the use of the image enhancer. An image enhancer will sharpen the edges around certain picture detail bringing out elements of the picture normally not seen. In seeing the picture through the system it was hard to tell on the monitor the difference between it and film. If there is a problem with color hue it can also be corrected to some degree by the TBC and image enhancer.

The other surprise was that Mr. Wishard felt that the sound he recorded on the porta-pak was better than the sync sound recorded with 16 mm. film. He stated that while theoretically the film sound should be better JVC sound quality was superior.

The only real problem encountered with the system was color stripping on the picture if the lens aperture was stopped down. Most inexpensive portable cameras have color strip filters that break the light down to its color components before it strikes the vidicon tube. Because the filters are located between the lens and the vidicon, if you close the lens down because of intense light the depth of field increases to a point where the filter itself becomes a faint part of the picture. To correct for this problem you must use neutral density filters instead of shutting down the lens. In the Sony portable camera you can encounter a similar problem if you do not select the proper lens.

I had come to this demonstration with a predisposition toward the Sony portable camera as being the better of the two. Now comparing them both I would be hard put to say one was better. I asked Mr. Wishard about this and he thought that it would be hard to say because one person can get a lot better color out of a camera than another. He felt the problem was one of being able to optimize the potential ability of the camera, which he feels few people do. Thus the only way to make a valid comparison would probably be to set them side by side and look at the tape on the same monitor and also through a wave form monitor.

While at WMAL I asked if they had problems with the inexpensive lenses that come with the porta-pak, and mentioned that one frustration was the fact that subject matter would not stay in focus when zooming out. I was told that when you mount your lens, if you do not screw it in tightly you are likely to have this problem. A fraction of a turn will make the difference.

The implications of ENG for educational, health, and public access people is obvious. If all these stations get good TBCs for their news operation it would stand to reason that they could also be used for inexpensively produced public service announcements, health programs, and community programming.

However, a few problems must be kept in mind. First current TBCs will not usually correct non-vertical intervals edits or switches. This means if you're using an unmodified Sony or 3650 Sony or 3130 Panasonic editor, or a mechanical camera switcher you're in trouble. Secondly, broadcasters feel that if programming is put on that is of poor quality people will turn it off, after screening a lot of bad video tapes before audiences I would be inclined to agree. One idea to get around this is to work closely with a broadcaster and edit your raw material on his equipment, if the union will let you, and that could be another problem.



WMAL-TV's Milt Wishard examines the low-cost half-inch equipment used for some broadcast news at Washington station.

The tape is the thing

There is hardly any area of video salesmanship that hosts as many claims and as little substantiation as that of the sale of videotape. Recently when talking about videotape problems with a video engineer of 23 years experience I heard the comment, "video tape marketing is a modern day medicine show". At every trade show I go through the ritual of telling the product rep at brand X video, that his tape is subject to dropouts and another that his tape clogs heads. Always the answers are the same, "Problem's been solved", or "you got a bad batch", all reps say their tape is the best, no matter what you tell them.

One company rep did take the time to have some of our tape analyzed, and later replaced. In fact, this story serves as a good introduction to tape care and tape problems. At the end of last summer we noticed that some 3M tapes were clogging the heads on our machines so rapidly that we could not even dub some tapes, as they would clog the heads three times during one playing. We called 3M, and to our surprise, they sent a representative who took the time to come to Washington and look at several tapes. He then sent some of the offending reels to the factory. To our further surprise, instead of covering up the problems, we were informed that there was a problem in the chemistry of the backing and that the tape formula had been since changed, and our tape was replaced.

Our storage conditions, however, were hardly ideal and probably accelerated the rate of tape breakdown. The storage room flooded twice, leaving several inches of water in the room each time, and until we installed air conditioning temperatures would sometimes rise to 85 degrees and dirt was constantly present.

The whole question of storage of video tape and its lastability is almost completely unexplored. Back when I was working on proposals to create video archives on local history I asked around about how long the image could be expected to last. No one knew! Now an excellent study has just been published jointly by the National Endowment for the Arts and the Corporation for Public Broadcasting which bares this out. In the report entitled, *Preserving the Moving Image*, by Ralph N. Sargent, the author states, "While the processes involved in the preservation of film may be stated with at least some confidence, the whole business of preserving magnetically recorded images is frightfully uncertain."

"It is at the short-term performance that manufacturers have aimed their efforts toward improvement. If the recording stays intact for two or three years, they are satisfied, as long as the initial recording's use and playback performance is as good as they can make it."

All we do know is that, heat, humidity, excessive dryness, dust, cigarette smoke, smog, and magnetic forces will deteriorate tape, how fast under the best storage conditions is uncertain.

You can see the effects of environmental damage most quickly in terms of tape shedding and drop-out. (Drop-out are blank lines or parts on lines flashing on the picture where portions of the tape oxide has fallen off) There are also problems caused by improper packing of the tape on the reel and a phenomenon known as "print through".

"Print through" is defined by Eric D. Daniel of Memorex Corporation as: "The effect of signals being magnetically impressed on adjacent portions of tape. This is the effect of magnetic induction, and its cause can be excessive spooling or heat. Factors affecting spurious printing are principally heat, tape thickness, and recording level, and to a lesser extent, time." Boiled down, this means that when tape is left around in bad conditions the image on one layer of tape can begin to transfer to the adjacent layer. You will note that one of the causes of this type of damage is "excessive spooling" or improper tape packing.

Tight packing is due mainly again to excessive heat and humidity, and can also cause other kind, of tape damage. Improper packing of adjacent layers of tape will also occur if machines are not adjusted properly. Sometimes when you shift from one mode to another the tape jumps, or one reel pulls before the other gives, or you play half a tape and then rewind it. Each of these handling errors cause some tape damage.

Electric and magnetic fields will also deteriorate tape, although the tape would have to be pretty close to a magnetic source to be effected. However proximity to powerful motors, currents or their forces can deteriorate tape in the long run.

Lastly the image could just deteriorate all by its little old self. The magnetic charges can simply loose their charges. Some say this could take centuries, others say it could be faster. At any rate one cannot expect video images to be permanent at this point. Take the best possible care of your tape and hope for

continued on next page



Tape preservation: yes...and...no



continued from preceding page

the best. Tape is improving and tapes of the near future may reach archival quality, the only thing certain is that they are not of this quality now. In fact Stable Life estimates run only from 3-12 years.

We suggest you check your old tapes periodically. If you play tapes and notice a white powder forming on any of the heads or tape guides, or if your heads are clogging, make new copies, for these are signs that the tape is deteriorating.

Tape tips

- Always keep tape in its plastic bag and box.
- Keep tapes out of the sun, car trunks, and rain showers.
- Keep tapes away from heaters.
- Keep tapes away from sources of dirt especially cigarettes.
- Work in a dust free environment.
- When taping outside make sure deck is covered.
- Do not squeeze or pinch the reels together, nor drop or throw them.
- Store tapes in closed cabinets.
- Store tapes at 72° and 50° humidity.
- Store tapes away from electric wires and motors.
- Store tapes upright, not on flat side.
- Before storing tapes, wind them out to the end and then rewind them.
- Wind and rewind tapes at least once a year.
- Wind and rewind tapes at least once before using. (this removes rough spots in the oxide left during manufacture, that will cause dropout.)

New equipment news

As far as new equipment goes there really is not much to report. The big rush on now is to get out the best color studio cameras for institutional use. So we are going to save the new equipment stuff until the May issue when we see what is unveiled at the April trade shows.

One small item we did have a chance to play with is the Video Techniques automated vertical interval switcher. While it is designed for security it has its production uses. This switcher will switch between two frames of video at a pre programmed rate automatically. When you buy it stock, it will switch at intervals from 6 to 40 seconds. We had borrowed a modified one that would switch on every frame. We fed a color video cassette into one input and a live black and white camera into the other and displayed it through an Advent video projector.

The camera was trained on the people looking at the image. The switching was at such a high rate that the whole thing looked like one image. You could not detect any switching, but instead thought you were a part of the scene you were being mixed with. At a somewhat slower rate the item has some inherent simple animation capabilities and the ability to insert an arrow pointing at part of your video picture. It sells for \$145. For information contact Jim Fairbanks, 301-235-9120.

General Electric has introduced a light wallet sized black and white camera which will cost less than cameras now on the market and reportedly give sharper pictures in low light levels. Video Concepts has come out with an inexpensive vertical interval switcher with keying, matting,

preview, dissolve and wipes, price \$995. Several companies have come out with portable switcher faders for two porta-pak cameras which can be worn on the belt. Edcor of Costa Mesa, California has developed wireless microphones for video systems, microphones will transmit up to 200 feet. Vior Corporation, Parsippany, N.J. has built a video projector that can project an image up to twenty feet wide. Panasonic has a new high resolution black and white camera with 750 lines of resolution that can be adapted to put out RS 170 broadcast sync.

That's all for now, next issue we hope to talk about the necessary ingredients for good cablecasting. If you have had some problems or have found some cures for problems in cablecasting tapes please send us a note right away. If you have anything else to say about equipment let us know that too.

Computer access

Synergy Access reports NSF-funded public access to massive computer data base called "Dialog", on variety of educational, scientific, psychological, agricultural, and business fields through several Bay Area Libraries; or through phone or computer from around the country for \$10 per question (saving hours of library research time.) Jean Rice, Lockheed, Sunnyvale, Cal. 408-742-6688.

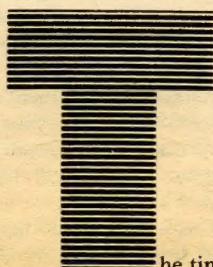
Others are: "Sci Search" (325 Chestnut St. Phila, Pa 19106, 215-923-3300) which abstract 1100 journals, and "Biomedical Research", abstracting 3500 journals by Excerpta Medica. (Molly Wolf, Informatics, Inc. 6000 Executive Blvd, Rockville, Md. 20852 or toll free 800-638-2608.)

The Synergy Access article (No 6, Oct. 1974) lists a page of new developments in public access to computers, including libraries using computerized NY Times and Wall St. Journal service newly started, and computer conferencing.

Tele-health notes

Health media advocates need better organization

By Ray Popkin



The time has come for health people to better organize themselves for involvement in telecommunications issues. Professionals from national professional organiza-

tions like National Education Association, American Library Association, National League of Cities and many other groups, have formed committees to pressure for their interests on telecommunications issues like satellites and cable television.

Health professionals, on the other hand, have no cohesive representation, except for dispersed local agencies with fairly specialized focus.

Many national policy questions are in process, like decisions being made for the use of satellites for health care, the Federal Communications Commission is making rules regarding access to cable systems and the Congress is considering legislation vital to the development of health communications. It is, therefore, important that health care providers become more active in voicing their positions about the direction of telecommunications policy. We applaud the American Public Health Association for officially forming a committee to look into the whole area of tele-communications and we hope that the Health Education Media Association will follow suit at its convention in Atlanta this April. In the mean time we hope that as many people as possible will write on their own behalf to their congressmen in support of the Education Broadcasting Facilities Act, which seeks funds to demonstrate the use of telecommunications in health care delivery. (see accompanying article)

Health media conference

Plans for the Joint Health Sciences Communications Association, Health Education Media Association Conference have now been finalized. The convention will be held at Atlanta's Sheraton Biltmore Hotel, April 12-16. On Saturday the 12th there will be a media fair and exhibits. Formal sessions will begin on Sunday (Apr. 13) and will focus on meeting the needs of the learner. Sessions will target the patient, the well public, the health science student and the health care professional. Monday will focus on the team approach in using media and Wednesday will be used primarily for organizational meetings.

On Wednesday (Apr. 16) there will be five special workshops which will be day long and for which an additional fee will be charged. They will be on production techniques, enrichment intimacy, hypnosis in education, microfilm and using the porta-pak to develop media packaging in the area of psychomotor skills.

Related to the conference will be a job placement service. If you want a job or want to offer a job, contact Dr. Gerry B. Mendelson, Association Dean, University of Miami, School of Medicine, Box 5 20875, Biscayne Annex, Miami, Fla. 33152. The service will be open to organizational members.

This year's conference is also featuring a media competition sponsored by the Network for Continuing Medical Education. \$6,000 in prizes will be awarded to the five best programs produced by in-house medical institution producers.

New health catalogs

Two new health media catalogs are out. The National Medical Audiovisual Center has just released its catalog of 798 16mm films available for fee loan. Copies can be obtained from Public Documents Depart-

ment, U.S. Government Printing Office, Washington D.C. 20402 for \$3.05.

The Health Education Non-Print Media Catalog has also just come out and lists 10,000 entries and may be ordered for twenty five dollars from Media Catalog listing, P.O. Box 90673, Nashville TN. 37209.

HEW funds experiments for the handicapped

The Bureau of the Handicapped, Dept of Health Education and Welfare is currently funding five experiments in the use of tele-communications for the education of homebound, handicapped children and youth. The projects will use various transmission modes such as CATV, microwave and telephone to bring instruction into the home. Some of the material will be aimed at parents and some directly at the children. Following is a brief description of each of the projects.

Purdue Research Foundation, West Lafayette, Indiana. This project will use cable TV systems and an instructional frequency microwave system to instruct parents in teaching their homebound children. Parents will view programs while in phone contact with the instructors for immediate feedback.

University of Kentucky, Lexington, Ky. This system will utilize a telephone linkage apparatus that is controlled from a central point to service remote areas of Appalachia. Through this system learning stations will be installed in 18 homes and connected to a computer assisted learning system.

City University of New York Teaching Resource Center, New York City. In this experiment videotape units will be placed in homes located in Harlem. Adult leaders will visit each site and explain the use of the system to parents, so that learning can take place without the need for direct interaction with instructors. Programs will teach parents skills necessary to educate their severely handicapped children.

New York State Department of Education, Buffalo, New York. This system will use a two-way interactive television system developed by the MITRE corporation. Through a cable system located in suburban Amherst, homes will be connected to a computer learning terminal. The handicapped children will be trained to use a keyboard connected to the system, so that they can interact with images and questions appearing on the screen.

Health Development and Service Corporation, Salt Lake City, Utah. This system will use standard telephones equipped with interactive speakers to educate the parents of severely handicapped in central Utah.

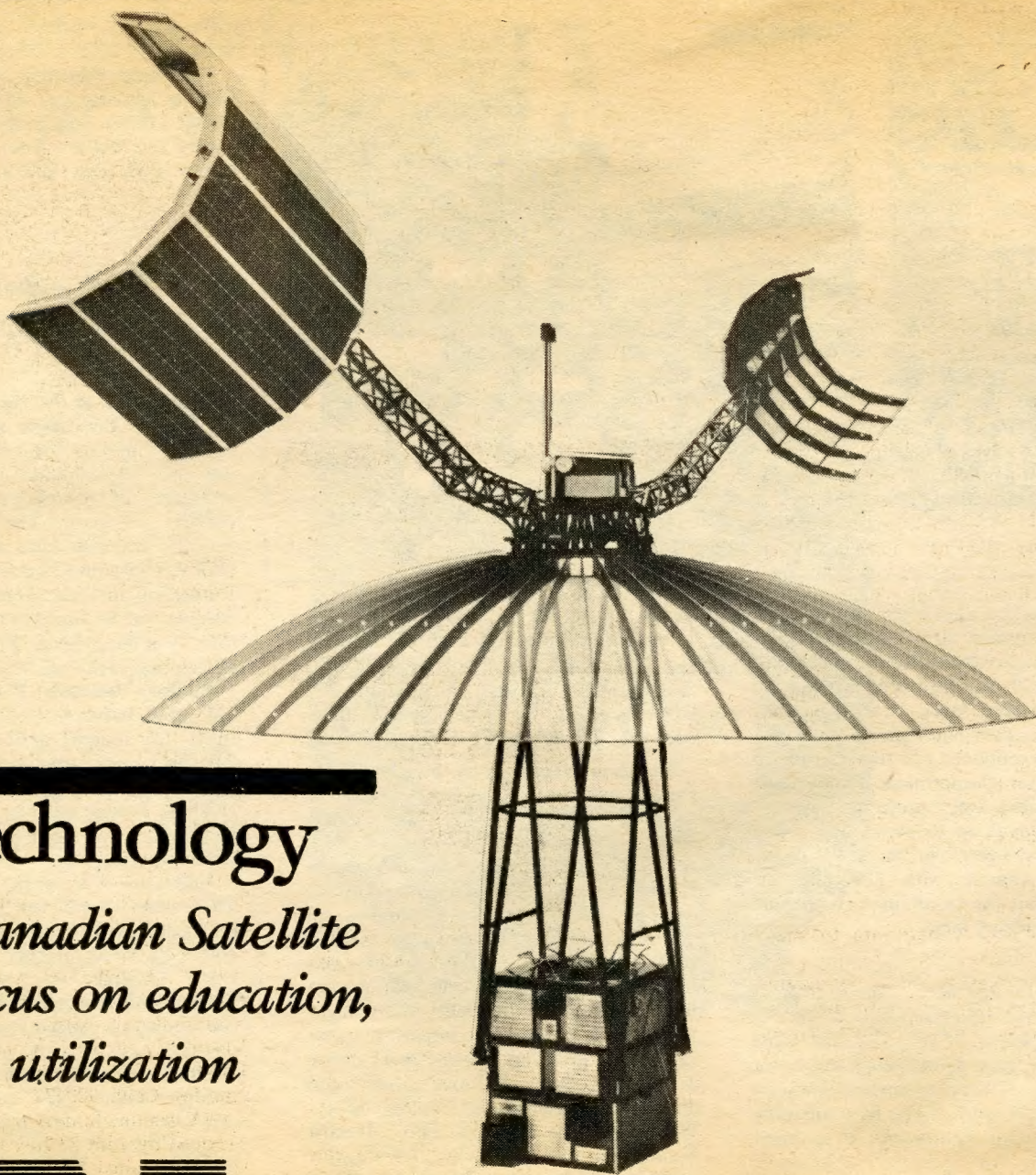
New 2-way projects by MITRE Corp.

The MITRE Corporation which has long been active in experimental telecommunications is involved in three new projects in the area of tele-health. They will be installing a two-way television link in rural New Mexico for remote health care delivery which will be implemented in 1975, they are planning a biomedical communications system in North Dakota, and they are conducting a research study to develop rural health communication models.

Under contract with the University of New Mexico, MITRE will connect via microwave a new clinic in the small mining town of Playas Lake with a group medical practice in Silver City. Thus physicians will be able to supervise via television, non-physician providers and nurse practitioners at the remote clinic 110 miles away.

In North Dakota, the Department of Health Education and Welfare has contracted with the University of North Dakota to establish Area Health Education Centers (AHECs). The objective of these centers is to train health personnel in areas where health needs are greatest. MITRE's job will be to develop communication links between and within these

continued on next page



Technology

U.S.-Canadian Satellite will focus on education, health utilization

NASA, in a joint venture with the Canadian government, will be launching the Communications Technology Satellite (CTS) in late 1975. Access time for health and education experiments will be divided equally between the U. S. and Canada. Many of the experiments which have been carried on the ATS-6 satellite, the American system already in place, will be carried by CTS and NASA is currently seeking additional proposals for new experiments.

Dr. Richard Marsten, Director for Communications programs at NASA, has announced an open season on proposals and states that they will be evaluated against the following criteria. Projects must first meet technical criteria, that is experimenters must have the ability to send and receive signals. NASA will provide time on the satellite free, but users must supply the ground equipment. Projects must be compatible with the goals set for CTS and must be valid experiments that are demonstrations of a completely new use of telecommunications. There must be a plan for the evaluation of the experiment, and experimenters must also have plans to transfer the project to commercial satellite service if the experiment is successful. NASA hopes to support projects that will carry on long after the experimental phase. Experimenters must also demonstrate that they have funding for projects.

NASA staff will help people with project ideas develop proposals. They will also provide technical expertise for the planning of the technology systems.

Some of the ATS-6 experiments in health care delivery and education will be upgraded and transferred to CTS for a period of time because the ATS-6 will be under contract to the Indian government for education experiments in rural areas. Because the ATS-6 will be moved over India in advance of the launch of CTS current experiments will go dark for a period of several months. Currently the ATS-6 satellite is providing remote diagnosis of Alaskan native health problems through two way video links which connect remote facilities with major city medical centers. The satellite is also beaming career guidance information to schools in the Rocky mountains, beaming medical courses to Alaska, Montana and Idaho, and carrying inservice training courses to Appalachian Veterans Administration Hospitals as well as a variety of other experiments.

The CTS is a more powerful satellite and will be capable of reaching much larger geographic areas and will broadcast a stronger signal. In 1976 ATS-6 will return to a position over the U. S. and many of the projects will switch from CTS back to ATS craft. Many of the original satellite experimenters are now forming the Public Service Satellite Consortium to explore means of funding permanent social-service satellites.

Members of the consortium feel that a tremendous need for the use of satellite technology has been demonstrated by current health and educational experiments, especially in light of the fact that some projects have been credited with saving lives.

As control of satellite development is passing into the hands of private industry, it would seem that the momentum for such important but unprofitable usage could be lost without a strong organization representing the public sector.

The steering committee of the PSSC consists of Jack Campbell, president of the Federation of Rocky Mountains states; Ralph Christiansen, M. D., Mountain States Regional Medical Program; George Geesey, director of operations, National Public Radio; Professor Bruce B. Iusignan, Stanford University; Dr. Gordon A. Law, Project Director, Satellite Technology Demonstration; Dr. Harold Morse, satellite project director, Appalachian Regional Commission; Frank W. Norwood, executive director, Joint Council on Educational Telecommunications; Marvin Weatherly, Alaskan state official; Daniel R. Wells, director of Engineering, PBS; and Donald Quayle, senior vice president, Corp. For Public Broadcasting.

For further information write:

Frank Norwood

JCET

1126 16 St., N. W.

Wash. DC 20036

New Public Service Satellite Consortium

In late December the preliminary structure for a Public Service Satellite Consortium was formed in Denver, Colorado. An 11-member steering committee was chosen to oversee organizational development and to seek preliminary funding. The steering committee is holding a general organizational meeting as this issue goes to press with the hope that a broadbased structure will emerge representing a variety of public interests.

The PSSC grew out of a concern that when the current social service satellite experiments were terminated there would be no further means to carry them. These fears grew from the facts that there are no current federal plans to launch any other satellites for public service use after 1975 and that the outgoing Nixon administration decided to place the impetus for further communications satellite development in the hands of private industry.

Functions of the permanent consortium according to the founders will be to "help coordinate the telecommunications planning activities of public and private institutions and agencies concerned with the delivery of educational, health and other public services; providing mechanisms to identify aggregate potential users including acting as their agent to obtain communications capabilities on a bulk basis from potential providers of services; arranging to offer communications services on cost sharing bases to consortium members; developing practices to encourage the experimental uses of telecommunications and offer technical assistance to potential participants; and to encourage development of new telecommunications services."

The immediate problem of the consortium is to find both immediate and long term funding. Initial support is being provided by the state of Alaska and the Federation of Rocky Mountains states, both of which are heavily involved in experiments being carried by the current ATS-6 satellite, the U. S.'s lone satellite system. The Appalachian regional commission, Joint Council on Educational Telecommunications and Stanford University are supplying in kind services.

Permanent funding, however, will have to come in large grants from the government and foundations. Both the Office of Telecommunications Policy and the Department of Health, Education and Welfare are submitting bills to the Congress to seek such funding. OTP has also formed an interagency committee made up of representatives of NASA, the National Science Foundation, Dept. of Housing and Urban Development, Justice, Health, Education and Welfare, Commerce and the Veterans' Administration to study the issues involved in ongoing support for public satellites.

Another primary task of the consortium is to develop standards for the technology to be used in public satellite transmissions. Public Broadcasting Service would like one transmission frequency which would increase transmission reliability while educators would like a frequency that would allow for cheaper receiving stations. However, some of the frequencies using cheaper receiving stations might cause interference with microwave systems.

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centers for the transmission of educational materials. MITRE will examine and identify local communication resources, suggest new ones and then plan an implementation schedule and budget estimate.

The third project—an HEW contract—is to create models for tele-health delivery systems.

A MITRE description of the project states "the goal of the program is to develop a variety of communication and transportation capabilities into alternative models of rural health care systems. To meet this goal, MITRE will investigate the operation and communication requirements of rural health care delivery and develop, test and verify a model of such systems for use by health planners.

N.J. Health Dept. funds drug tapes

Under the direction of Barry Hantman the Division of Narcotic and Drug Abuse Control, of the New Jersey Health Departments has created forty video tapes on different aspects of drug abuse and its treatment. While many of the programs relate directly to treatment of alcoholism and drug abuse, many others are about related problems such as venereal disease, women's health problems, and life in prisons.

The division has also compiled a state resource list of organizations, schools, cable systems and state agencies that will

assist groups in the production of and use of video tapes. Thus the health department is committed to using video as a major educational resource. They employ video for employee orientation, the documentation of conferences and workshops, the production of public service information for cable TV and also supply tapes to any requesting groups.

In April the division will hold a one day seminar at Livingston College in New Brunswick devoted to exploration of the clinical usages of video and the clinical uses of cable TV.

Hantman is currently seeking videotapes from around the country on drug abuse and especially on teenage alcoholism. He is also seeking tapes on the problems of women for a special resource project on women's health, and tapes on any related

topics. The idea will be to have a rich library of video resources that will be not only of use to treat people, but for the general public to use. For further information write: Barry Hantman, New Jersey Division of Narcotics and Drug Abuse Control, 109 West State Street, Trenton, N.J. 08608.

Patient education course

The Georgetown University School of Medicine has started an innovative elective course which teaches video tape production for patient education. Each student in the course works on the production of a 12-minute videotape which will be used by the University's Center for Continuing Health Education.

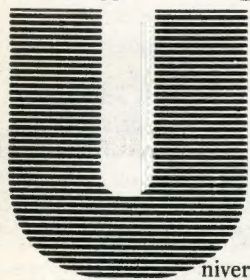
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In its first semester the program is producing four video tapes, two of which will be on pre-school child care and two on geriatric health problems. The child care tapes will be used in a class offered to mothers on Medicaid in Northeast Washington and the geriatric tapes will be used in a health course for Medicare clients in Reston Virginia.

Libraries & education

Toledo offers degree



University

of Toledo Department of Library and Information Services, is offering a special masters degree program aimed at training professionals to meet the information needs of communities. This Community Information Specialist Program has been going now for three years and has met wide acceptance in the Toledo area where the students learn through work in the community.

In the first quarter of the program students do a case study of a particular community information problem and then produce a handbook for citizens providing the information found to be unavailable. One student team researched problems relating to public access on cable TV and then produced a public access guidebook.

During the second quarter, students spend from 18-20 hours a week working with a community organization as a volunteer. In the third quarter students work fulltime as an intern for an organization or government agency which must pay them a stipend of \$750 plus their tuition for that quarter. Miles Martin, director of the program states that the fact that the students are paid makes them respected staff members of the agency, making their work more valuable both to the organization and the student.

During the fourth quarter the students write a thesis which is based on notebooks they keep throughout the program. The students are also required to write a report to the agency they worked for making recommendations on how the agency could better disseminate information to the public.

Miles Martin is now hoping to get students more involved in using video and other media in the dissemination of information and students have just begun using porta-pacs for such purposes.

Open stacks

The Monroe County Public Library in Bloomington, Ind., has received a National Endowment for the Arts grant of \$20,950 to produce 10 to 12 programs on traditional southern Indiana crafts and craftsmen at work. In addition to cablecasting over the library's leased channel other libraries may obtain copies...

Danbury, Conn. Public Library has been designated as the city's official information center for television as well as traditional print, following the award of a one-year \$25,145 federal grant from the Library Services and Construction Act. Library officials will begin by purchasing a portapak, editing and cartridge decks, in order to produce in-service training tapes. Next phase will be used to introduce the library's facilities to the public via the TelePromTer cable system in Danbury.

The library hopes to house videotapes produced by community groups as well as city producers, and to begin cablecasting schedules of governmental and civic meetings, activities and services, as well as working with other city institutions to establish 2-way links within the city.

Contact: Stuart Porter, Danbury Public Library.

Tri-County Regional Library in Rome, Ga., has begun cable TV programming on a shoestring, according to Jim Dary, the library's resource and program coordinator. With the basic equipment and self-training from the available literature, Tri-County is now producing a daily children's story hour, plus tapes of business services in the area, kids' music and drama classes, video workshops, local cultural and social events, and documentaries on local agencies...

Another library using LSCA Title I money is the Framingham, Mass., Public Library, which is developing a community video access center in the city's Spanish neighborhood, with bi-lingual "survival information" tapes, news, cultural events for the Puerto Rican neighborhood, and equipment workshops. Closed-circuit TV is the primary means of dissemination... Lynne Bachleda, Media Coordinator of the Leon County [Florida] Public Library, reports that a recent purchase of half-inch hardware will allow them to begin making in-service training tapes, with long-range plans for public workshops. Tallahassee, where the library is located, is in the cable franchising process. (See Video section for another Tallahassee group.) Write: 127 N. Monroe Street, Tallahassee, Fla. 32302. (904)488-8716.

The Twin Cities area of Minn. is adding another video facility, with the addition of the Communications Media Center at the Lexington branch of the St. Paul Public Library. They have used a \$17,000 grant from the Perrie Jones Fund to buy half-inch and cassette hardware, to amass a library of print and video materials, and begin to tape ongoing library programs like the puppet shows. For more information: Annette C. Salo, Extension Services, 1080 University Ave., St. Paul, MN 55104.

The Fort Wayne, Ind. Public Library has been operating a video project since Dec. 1973, to "produce tapes of local cultural and historical items and events and to pave the way for the Library's entrance into cable television as it becomes available in Ft. Wayne." They have trained some 45 people in video, as well as shown to the public some of the tapes made on the Civil War.

They are also recording the facades of buildings in older portions of downtown Ft. Wayne for future historical use. First year's budget was \$7,067 from Library operating funds, with an additional \$1,000 for a used switcher/SEG, and \$660 from the Indiana Arts Commission for a synch generator. (--- Midwest Video News)

AIA planning for new library concepts

AIA-Research, a division of the American Institute of Architects is now completing work on a report to be released this spring entitled, "Performance Criteria for the Planning of Community Resource Centers". The report, which will culminate a year of research into the uses of libraries for the meeting of community needs is funded by the H.E.W. Office of Education.

While the original intent of the research project was to focus on libraries, the investigators later found the development of independent community resource centers springing up independently of libraries. Thus their report will deal with both concepts. In describing the need for such centers the staff writes, "In recent years, rapidly growing community needs and the economic pressures associated with them have caused many members of the library community to consider additional ways in which they could serve their communities. As a result there is a new emphasis on action-oriented programs that include social counseling and referral services, and on the library as a neighborhood center for alternative education and as a local resource for a range of cultural and recreational services identified as necessary by the community that is served."

AIA with the assistance of the subcontractors on this project, Researchitects, and Educational Facilities Laboratories, will establish model design requirements for the implementation of the community re-

sources center concept. To establish these requirements they have been holding workshops with a variety of resource people on specific aspects of community needs and means to meet them. Sessions have included architects, librarians, video and consultants, and community resource people.

Following the release of the report, the research team plans to hold regional conferences on the resource center concepts, for community leaders. They will also be giving one-to-one assistance to organizations wishing to begin implementation of the CRC concepts. For more information Write: Irma Striner, Project Manager, AIA Research Corp., 1735 New York Ave N.W., Wash D.C. 20006

Women's Media

Feminists media conferences around U.S.



Feminists gathered in New York in early

February for a conference on women involved in film and video. And the issues discussed couldn't have been more basic: survival of women's media work in the face of a deepening recession. The conference attendees included members of film and video groups from the East and Midwest and was coordinated by the Women's Interart Center, the New York Women's Video Project and Women Make Movies Inc.

Official support came from the First National City Bank, but its sponsorship comprised only the salary of one chairwoman. There was, though, encouragement from a male representative of First National City that more extensive support for future women's conferences might be forthcoming. Still, there was precious little news of other successful quests for funding from the business sector.

One point that was painfully clear, emerging from the conference dialogue, was that women need to push harder for other opportunities to work. For New York area video artists particularly, the WNET Experimental Television Lab seemed one specially promising possibility. The experimental lab is currently running a series of 26 weekly half-hours on the New York educational station.

Still a pressing problem, the bulk of the support for such women's media group is in the form of service grants—training and public service oriented—rather than for production projects. And this type of support emanates mainly from foundations, which are hard-pressed for funds in a depressed stock market. In fact, most of the women attending the conference had not means whatsoever to support their media work.

Funding hassles aside, the conference came to agreement in two key areas:

—An "on-going manifesto": this for the purpose of defining feminist-oriented media including such points as the altering of the image of women and minorities in the mass media and the need for individuals and groups involved in program production to retain some control over distribution and use.

—A video-exchange pilot project: During a six-month trial period, six women's video groups in as many cities plan to trade tapes on a monthly basis. Informal screenings of the tapes are planned for each city. Dubbing and mailing costs are to be covered by the organizations involved. The project is being called the International Video Letter and includes Video-women in Cleveland, Washington, New York City, Alberta, Canada, upstate New York and Sydney, Australia. When the trial period ends, the project may be extended to other groups and cities.

For summaries of specific workshops and information on other new projects, contact Women Make Movies Inc., 257 West 19th St., New York, N.W. 10011.



Women of the Future

Four other conclaves of note for women in video and film are scheduled for spring. The trail begins in New York and heads south and west as the summer sun approaches.

—The Women's Interart Center of New York plans a two-week conference, beginning April 15. Nine hours of women's video will be shown. Contact: WIC, 549 West 52nd Street, New York, N.Y. 10019 (212-246-6570).

—In Philadelphia, the Public Interest Media Project is soliciting video tapes on women's issues for its May conference. Contact: Robert Moskowitz, 165 Harvey St., Philadelphia, Pa. 19144 (215-842-3252).

A spring conference is planned for Los Angeles, similar to the WIC event in New York, called the "Sister Feminist Film and Video Conference." Contact: Woman's Building, 743 South Grandview, Los Angeles, Calif. 90057.

—A genuine fantasy trip is planned for Mexico City, June 23-July 4, in conjunction with the United Nation's Women's Year Conference. For information and an application to show tapes, contact: Ann Haller, Room 404 BR, 605 Third Ave., New York, N.Y. 10017.

Women's cable channel works in Albany, N.Y.

The bloom is fast fading from the rose of a women's cable channel in Memphis, but resources are falling into place for a similar project in upstate New York. Financial pressures on TCI-Athena Cable of Memphis has kept that franchise in limbo for more than a year, and has held up plans for what was to be the first leased channel in the country dedicated exclusively for the use of women's programming. Though a women's group in Memphis has completed contract negotiations for the channel (see Community Video Report, vol. 1, no. 4) their efforts to get programming on women's needs on Memphis TV sets have been stalled indefinitely.

Instead, the Memphis women are now directing their energies toward training other women in video production and the formation of a National Women's Network.

The women's network is envisioned as a clearing-house operation for ideas and software, as well as to drum-up participation by local and national women's organizations (contact: National Women's Network, 4241 Park Ave., Memphis, Tenn.)

But there is heartening news from Albany. Stephanie Stewart, director of the public access programming for Schnectedy Cablevision and consultant to Capital Women in Cable, reports that fundraising and organizing techniques developed in Memphis may soon bring women's programming via cable to the tri-city area of Albany, Schnectedy and Troy. Area women's groups she says are being organized around both non- and for-profit corporate entities, with some financial help from the New York Council of the Arts, for program production.

Cablecasting is scheduled to begin over the women's channel in April. Production for the channel will utilize 1/2-inch portapaks, without time-base correction. No matter, Ms. Stewart believes programming will reach its viewers "with just a few tears and wiggles at the top of the picture."

Media in the coming depression

I. The immediate impact.

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Cable television

Cable TV, the "old slumbering giant" of the communications world, is in danger of Rip Van Winkle-ism at this point. The high interest rates and availability of capital are problems which are worse for a fledgling industry than for Ma Bell, and it has taken its toll.

"Cable is a capital-intensive industry," points out former FCC General Counsel Henry Geller, "and the high prime rate for interest has hurt cable development more than FCC rules or anything else." The cable industry must compete for capital with not only other telecommunications needs—like the phone system—but with every segment of the economy. Cable isn't a priority in today's money market.

If cable operators can't afford to borrow money, they can't build systems. Without expanding systems, equipment manufacturers cannot sell their products, hence they layoff workers, shut down plants, go bankrupt, adopt economy moves.

If cable is not growing, the potential for subscriber revenues drops, and so do stock prices. The result: an industry in even more trouble than the economy as a whole.

One bright spot in the industry is the pay-TV channels on various systems. Despite the FCC rules which restrict carrying attractive programming on pay-TV, those systems with pay movies have seen excellent revenues. George Storer, manager of Theta Cable's pay operation in Los Angeles, reports a big boom in pay revenues, with 20,000 subscribers hooked to the "Z" pay channel at \$8.95/month. For that fee—which is in addition to the regular cable fee—subscribers can see some 8-12 second-release movies per month.

Storer expects 10,000 new subscribers in 1975, and other pay entrepreneurs have similar reports. No wonder that the hard-pressed cable industry views pay as its main survival question, next only in priority to the drive to eliminate "restrictive" federal regulations. But the new FCC ruling on pay-TV will offer little to the cable industry—again proving the power of the broadcasters at the FCC.

Because of its economic crunch, the cable industry seems to be chopping off even its half-hearted commitment to local programming and public access which in turn affects the many local programming groups around the country.

Until there is a compelling national reason for cable television to be installed in urban areas, it seems clear that the industry will be able neither to win political battles over regulation that would help it in the marketplace (except, perhaps, when the opponent is the public interest groups) nor successfully compete in the money markets.

Data processing

In the days of cable "blue-sky" projections, much was heard about the use of CATV systems in cities for transmission of digital information.

"The downturn in the economy is definitely going to stimulate more communications use as a substitute for travel especially in business," points out Dr. Murray Turoff professor of computer science at the New Jersey Institute of Technology. But most of this demand to interconnect data users will be met by the phone companies, and other common-carriers—particularly as the domestic satellites are capable of increased services. Already several companies, including Tel-net Corp., are offering "digital packet networks" that transmit data via satellite and terrestrial microwave for business.

Thus, Turoff sees the recession increasing the demand for phone and other digital transmission systems, to the disadvantage of the cable industry.

Satellites

Even though the demand for satellites as a lower cost alternative to terrestrial microwave (mostly owned by Bell) is enormous, the companies seeking to launch new domestic satellites are facing a similar crunch in the money market. MCI, a major company in the microwave industry, is experiencing financial problems and may withdraw its plans to launch a satellite. Comsat, the giant satellite company, is seeking FCC permission to add IBM as partner to its domestic satellite venture.

The Private Foundations

Private foundations are institutions created as tax shelters to funnel a percentage of surplus capital (profits) into areas of activity which meet the social and political needs of the owners of that capital. The money that foundations give to further social goals of one sort or another are dependent upon two crucial variables: the tax laws, which make this profit non-taxable; and the value of stocks in the foundations' portfolios. The income from those stocks—originally the gift of private corporations—is dependent on the general state of the economy.

When the Ford Foundation—world's largest—announced last year that it had lost millions in "paper" value on the stock exchange, the public learned what applicants for funds had been learning for more than a year: less money for non-profit groups, research and innovation; more selectivity in "rewarding" supplicant grantees. Ford, of course, is the bellweather of all private foundations. Many decided to simply spend themselves out of existence—that is, liquidate stock by making grants until there was no more source of money. Others have made cuts in their grants.

Telecommunications—particularly that portion of research and experimental work that grew out of rising expectations for cable television and video—received its highest dollar volume in the final years before the recession hit. It was a trendy issue when bucks were available. It has become less interesting a priority as the economy declines.

Certainly foundation money will not disappear entirely. But it is safe to say that higher-risk projects (read: those which are less controllable) will get less consideration than those coming from firmly within the corporate mainstream.

Government spending

The Great Depression of the 1930s taught America about deficit spending. The gospel-according-to-Keynes was, throughout the 20s and most of the 30s, considered to be "communistic." The concept that Keynes outlined contends that capitalism's inevitable down cycles can be remedied only by government intervention in the economy. By spending borrowed money—thus, incurring a deficit—and by cutting taxes the government puts money in the hands of people who have real needs (food, shelter, clothing, entertainment, etc.) and who will "prime the pump" of the economy by spending their money. This will create demand for goods and services, increase production, thus putting people back to work, increasing the tax base, and starting the economy on an "up" cycle.

Looking at Gerald Ford's \$52 billion budget deficit projection, it seems almost unbelievable that this tool of capitalism was considered "communistic" in the 30s. But, even then, it was the war that brought America and the World out of Depression, not relatively trifling government expenditures in the 30s.

Economic orthodoxy now dictates greater, not lesser pressure for the government to spend its way out of a depression, if only because the government itself has now become such a massive industry.

Three governmental actions will affect the telecommunications field in the immediate future:

---**The media in the federal budget.** The feds spend money on a number of telecommunications areas, all of which will stay at or slightly above recent budgets, if President Ford's requests are passed by Congress. Those agencies within the government (and the requested figures in parentheses) are: The FCC (\$49,820,000, up \$2,620,000 from FY 1975); Federal Trade Commission (\$45,649,000, up \$7 million); Office of Telecommunications Policy of the White House (\$8,962,000, \$512,000 more than last year's appropriations); public broadcasting system (\$84 million, up from \$62 million

appropriated by Congress); Department of Health, Education and Welfare, Office of Education, (\$7 million for "innovative" children's programming); Department of Justice Antitrust Division (\$18,812,000, up by \$1,437,000); the National Endowments for the Arts and Humanities (\$82 million each, which is the same as last year's Nixon request but up from the actual Congressional appropriation by \$9.3 million for arts, \$10.3 million for humanities). In view of the high rate of inflation, few of these expenditures represent much, if any real rise over last year.

---**Research and development.** In addition to spending money to maintain various functions within the telecommunications field, the government spends money on research and development, and which is allocated to departments throughout the entire government, as well as to private firms contracting to those agencies.

"The results of federally subsidized R & D have been mixed and the proposed cutbacks in government spending due to the economic downturn will most certainly have an effect on the nature and scope of future telecommunications research activities," writes Sam Carradine in *Cablelines'* recent look at the economy. *Cablelines* cites federal telecommunications research in FY 1974 (FY 75 was not ended) at \$11.45 million, not including unavailable figures from Office of Education, Department of Defense, and Housing and Urban Development.

Another who sees a probable leveling of R & D money is Lita Colligan, telecommunications coordinator in the Rehabilitation Services Administration of the Department of Health, Education and Welfare.

"In a crunch, when money is being cut back in the federal budget, all that's left is for programs where there's a previous commitment."

Consequently, new fields where few powerful vested interests are supporting federal investment—like cable television utilization—are less likely to be supported. "Cable is dependent upon uses to which it is being put. Until there are socially useful applications like in medicine, social service delivery, little money will be spent on cable." This requires R & D, says Colligan, which requires a "commitment to determine whether cable could decrease costs to taxpayers of programs already mandated by law." This commitment doesn't exist.

Pump-priming: Neither agency budgets nor R & D spending will rival the job-related government spending which is on the rise because of the recession/depression. The Comprehensive Employment and Training Act (CETA) and subsequent legislation (see article in this issue) has released millions for federally supported "public service jobs." These jobs, administered through the Department of Labor but designated at the local, county or state level, have as a goal the Keynesian notion of pump-priming: get money into the economy to be spent for goods and services. This will, of course, have some impact on the fortunes of telecommunications industries, like other portions of the economy.

In addition, government-created jobs could take up a significant part of the slack created by the cut-off of foundation-backed non-profit jobs, including those in the media field. The 30s saw creation of the Works Progress Administration (WPA), which subsidized thousands of artists and community workers. Such a program—either through CETA or a new program—could pay many salaries in the community and public-interest sector, if those folks learn how to mobilize the necessary pressure to get the money.

As the depression deepens, the pressure upon the Congress to continually increase both unemployment benefits and public-service job money will be tremendous. By the time of the 1976 elections, if the economy hasn't improved as most observers predict, Congress is almost certain to come up with even more programs to provide work for the idled.

This could take the form of increased government contracts to private industry—most likely in those industries with the greatest corporate and labor clout: the defense-contract industry, for instance.

Or the Congress could choose to resurrect some classic Depression-era programs, like the Reconstruction Finance Act and National Recovery Act, that would subsidize private industry with public monies.

Just as rural America received electrical power in the 30s, so could urban American gain broadband communications services in the 70s—courtesy of federal spending.



Public service jobs:

a new WPA?

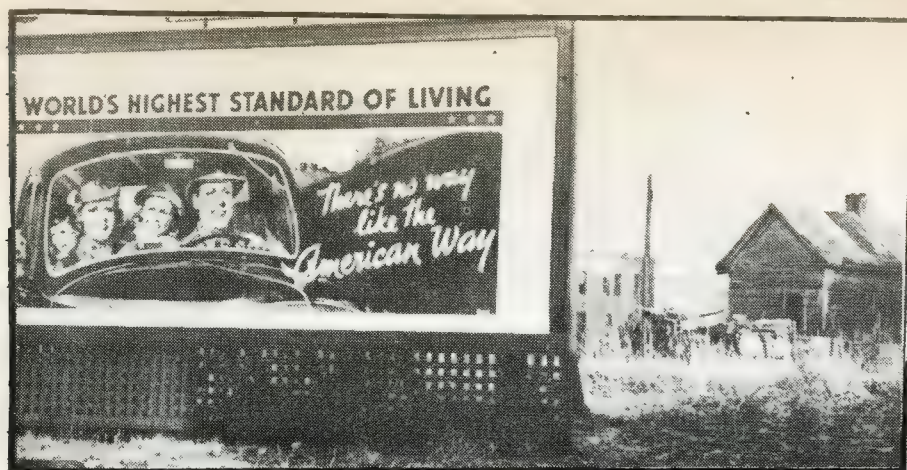
With rapid expansion of federally supported public service jobs to compensate for increasing unemployment, community-based organizations in several cities have successfully utilized local slots for creative jobs in the arts, including media-related positions.

With examples set in the SF Bay Area, Los Angeles, Seattle, Minneapolis, some organizers are attempting to create a national educational effort to inform community cultural institutions about the opportunities for publicly supported jobs in creative fields.

Congress has passed an emergency amendment to the Comprehensive Employment and Training Act (CETA) which the President signed on New Years Eve last year, adding \$1.7 billion to the amount already appropriated by the previous bill.

By Feb. 15, fully two-thirds of the \$2.2 billions of 1974 money had yet to be spent by local officials, much less the "new" 1975 money, according to Manpower officials. And additional legislation is being introduced by Sens. Javits and Williams for another \$7+ billion in manpower money. Thus, the existing appropriations are only the beginning of jobs, which will be administered by "prime sponsors" at the city, county or state level.

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In San Francisco, the deYoung Museum and the City Arts Commission were designated by the Mayor's Manpower Office to administer jobs for artists in categories like singers, musicians, dancers, dramatists, stage technicians, muralists, painters, sculptors, gardeners, landscapers, animal husbandry specialists, writers, poets, playwrights, journalists, and community historians. These "arts" oriented jobs amounted to about 11% of the San Francisco total, which is slightly higher than the percentage recommended in a letter to local officials from the National Endowment for the Arts.

The designation of job slots and the filling of these jobs is determined exclusively by the local political official, rather than by federal guidelines. Monies are divided according to a formula established in the law, and passed to local level, usually the mayor in cities larger than 100,000, county executives in large

counties, and governors for the remainder of the state. These officials must establish a planning council to advise them on a comprehensive plan for manpower in the jurisdiction.

Optic Nerve—a San Francisco video group—is finishing a videotape about creative public service jobs, which they hope to distribute nationally with the help of federal officials. At present, however, the best information about the legislation and grassroots efforts to get the jobs is available from: W. Ginzberg, Center for Community Change, 1000 Wisconsin Avenue, N.W., Washington 20007. (202) 338-6977. Stanley Ruttenberg & Associates, Inc., 1211 Connecticut Avenue, N.W., Wash. San Francisco Art Commission Neighborhood Arts Program, 165 Grove Street, SF 94102. (415) 558-2335. Steve Goldstine or Robert Vargas, Directors. John Kriedler, Director, Alameda County Neighborhood Arts Program, 4352 Broadway, Oakland, Calif. 94611. (415) 653-7880.

II. Probes into social and technological change in the Depression decade

Being that the crystal ball biz gets harder every day, we have not presumed to make predictions. What follows are probes, questions, hypotheses, for our Decade of Depression (1974-1984) designed to stimulate reader response.

ASSERTION: This is a Depression

Economists argue: 10% unemployment is a Depression, 9% is recession. Blah, blah, blah. Depressions aren't supposed to happen anymore, not since the 1930's, when the government took the advice of Keynes and began meddling in monetary and fiscal policy, and deficit spending. Not only is the economy performing suspiciously like it does during an uncontrollable downturn (Depression), but we also have inflation and shortages of commodities.

ASSERTION: U.S. economy is now post-industrial.

At the time of the last Depression, the economy was in the midst of transition from an agriculturally based economy to a full industrial economy. Since 1950 the American economy has been in the midst of transition from that industrial economy to a "post-industrial, information-sector" economy. Stanford University professor Edwin Parker has written that "now we are undergoing a major historical upheaval. Instead of being able to plan economic growth on the assumption of unlimited supply of energy and materials, we are now confronted with real limits of physical growth." At the same time, a greater and greater proportion of economic activities contributing to the Gross National Income are concentrated in the "information sector"—government, education, leisure-activities, the professions, research, and other services based largely on the development of information technology like computers, transistors, integrated circuits, etc. While the categories and resultant statistics are debatable, the trend is clear.

The information society is quite different, in every way, than the industrial society. "Driven forward by the scientific and technical revolution of this century and by the simultaneous unification of the world, this transformation is giving birth to a totally new civilization, new in regard to its ecological environment as much as its technical-economic base, its social structure, its mental superstructure, its means of communication, and its modes of perception," says radical critic Bruce Brown.

Brown characterizes the result as "a bureaucratic society of manipulated consumption characterized by an increasingly complete interpenetration between political and economic power."

Capitalism needs a solution.

The last Depression enshrined Keynesian economic solutions as orthodoxy. "The emergence of the stagflation crisis of the 1970's suggests that the Keynesian inflationary strategy is played out both as rationalization and as inspiration," according to Jacob Morris, writing in the socialist journal *Monthly Review*. "The capitalist world is now waiting breathlessly so to speak, for a new Keynes to appear and invent a new form of government-bulwarking strategy which will give the moribund monopoly capitalist system another extended lease on life."

PROBE: Could telecommunications be the salvation of capitalism?

If the crisis is of the magnitude we find, then conventional solutions to inflation coupled with Depression simply cannot work. Parker suggests the reason is because "these remedies are designed primarily to act on the economy as a whole, rather than to redress structural imbalances within the economy. ...It may be necessary to slow down these sectors of the economy that are heavily dependent on energy and materials (especially imported oil), while stimulating productivity gains and economic growth in sectors with less long-run inflationary impact and fewer balance of payments problems."

The answer? "It will be necessary to make capital investments in information technologies that can stimulate the availability of more services at lower unit costs (i.e., productivity gains)."

Conventional wisdom has lead most observers to conclude that the economic downturn will put a lid on any new telecommunications facilities because there is a shrinking supply of private capital, an "abhorrence" to government financing of a communications

facility, a greater need for labor-intensive spending as opposed to hardware which requires enormous amounts of capital, and because of political opposition to these newer technologies.

ASSUMPTION: This crisis is a big one.

Maybe it's just because we get bogged down in the confusing headlines and contradictory events, but the multiple crises of the mid-70s is beginning to look like Waterloo for capitalism. Many folks (often capitalists) don't like to use that word. But our economy—"free enterprise" in some people's minds, state-bulwarked monopoly capitalism in others—is in severe crisis. The last crisis of this magnitude was in the 1930's when state bureaucratic intervention on behalf of private business became institutionalized. Government spending stimulated economic growth, despite the fact that it was used to push investment in unproductive sectors of our economy—military hardware, foreign aid to client governments, and wasteful consumer products and advertising. It's all coming due now.

That this crisis comes due at a time of shifting industrial base is even more crucial. Parker hypothesizes that it is this shift from industrial to information sectors of the economy which fundamentally underlies the economic crisis. "As the percentage of the economy devoted to manufacturing declined, the rate of economic growth has slowed. Most observers agree that the primary source of productivity gains is information in the form of education for a more highly skilled labor force, and information in the form of research and development leading to more efficient products and production techniques. When the information sector of the economy was small relative to the industrial sector, increased expenditure on information apparently paid off. Now that the information sector of the economy is larger than the industrial sector, that strategy may be reaching a point of diminishing returns."

Add to that the increasing costs and ecological limitations of fossil fuels, and the unwillingness by Third World countries to be exploited, and the dimensions of the crisis for American capitalism can be seen to be massive.

It has been the recession that dealt the final death blow to early Blue-Sky projections of a wired nation of cable, satellite, and computer link-ups that could make so many social benefits possible.

But Parker suggests that it would not only be of value for such information technologies to be built in and of themselves, but because they offer the only chance for the economy to continue functioning.

"The greatest economic potential of computers and communications lies not in the share of the economy devoted to those activities... (but in) the effects on the rest of the economy. Transportation networks and electric utilities provided a basic infrastructure permitting the economic development of new geographic regions, the development of new industries and services, and permitting the goods and services of one region to be accessible in another. Similarly, computer-communications facilities now being discussed but not yet constructed, could serve as basic infrastructures for information economies."

Yet, as virtually all business and government leaders we interviewed pointed out, private capital is simply unavailable for building this "information infrastructure"—because of too much competition from other, more priority needs for the shrinking amount of capital.

Furthermore, private capital tends to develop industries that promise immediate return on investment. Says Jacob Morris: "the kinds of capital formation which are now really socially needed are linked with new scientific and technological development on a very long time-scale. But monopoly capitalism invests for quick profits and not to meet long-term social needs. In addition, it has enormous vested interests in the existing forms and processes of unproductive expenditure and spurious capital formation."

These vested interests, of course, are primarily defense and weapons manufacture, inefficient energy-using technologies (primarily automobiles), and nonproductive expenditures like advertising marketing and packaging.

REALITY: The split in the power elite.

As William Domhoff has noted, "the New Deal created a split within the power elite which has not yet healed." Liberal elements of the ruling elite of America saw the need to restructure the economy in order to maintain the basic power they held, although they were opposed by other elements of their own class.

The economic woes of the American system today will inevitably create further contradictions within the group of people who make policy in this country.

But the split may not be along the lines of outmoded conservative-liberal divisions. Rather, increasingly, some segments of the ruling class will identify the need for considerable changes in the American system, if in fact it is to be maintained.

Stanley Sheinbaum, a "rad-clib" financier who paid for Dan Ellsberg's trial and George McGovern's campaign, is a good example. "I feel that the country is in worse straits than the immediate situation indicates. The economy is not going to get back on its feet," pointing out that the debt for the hundreds of billions squandered by both government and business over the past two decades is coming due.

He told columnist Nick Von Hoffman that the waste of the past has used up capital we now need for prosperity, and nobody knows how industry is going to get the billions of investment capital it needs.

This situation will create a "hidden agenda" in politics, in which the demands of major capitalists like Henry Ford "for a planned economy that will provide industry with its money. That need for capital may be the final thing that will force us into a totalitarian state."

Predicting a move towards further state capitalism, Sheinbaum, of course, describes to desperation of capitalism's leaders. And he admits that "the liberal dreams are shattered. Antitrust is a farce, regulation is a farce, liberals are at a dead end."

Calls for a renewal of the Reconstruction Finance Act of the 1930's, which gave government money to failing private enterprise, have already been cropping up from the business community. How big a step is it really to go from RFA and the Rural Electrification of the 1930's to the creation of information utilities in the 1970's?

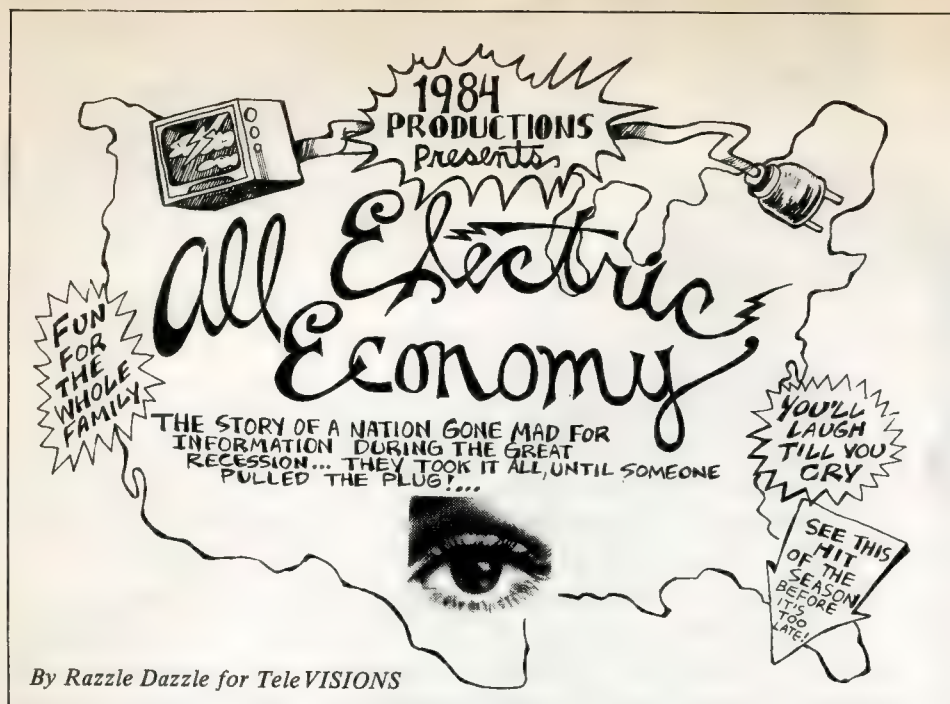
Paradoxically, while it will be conservative capitalists like Henry Ford who will want state-backed schemes to save private business, they are the ones with the greatest vested interests in the industrial infrastructure based on oil, steel, automobiles, and the defense-aerospace industries. Yet continued government support of these wasteful segments of the economy cannot solve the capitalists' long-range problems. And it is radicalizers who will be more inclined to offer social benefits from a government program.

PROBE: The coming of An Electronic New Deal

It took a number of years in the 30's before the liberal wing could get its program in gear. It may take as long for capitalists to wake up this time around, as well. But, if Parker's contention is correct, then there is no alternative for economic growth and productivity but the creation of an electronic infrastructure for a new information-based society. The elements of the ruling class least tied to the industrial sector will be those most likely to push these potentially disruptive and competing systems.

But how unlikely is it to predict the creation of a sort of Electronic New Deal on the part of politicians and business leaders like Sheinbaum and other information-sector capitalists?

continued on next page



By Razzle Dazzle for TeleVISIONS

continued from preceding page

Undoubtedly, the END (Electronic New Deal) would be proposed as a way to get jobs, national security, more educational and social benefits, et. al., not as an industrial band-aid for capitalism. But, it is a possibility.

Already, there are powerful forces developing support for the concept:

—A conference on computer/telecommunications policy sponsored by the Organization for Economic Cooperation and Development (OECD), often called capitalism's country club, in Paris last month concluded that "the necessary decisions on development of an information infrastructure are matters of major national economic, social, and cultural policy. They should not depend only on value judgements of experts in the computer and telecommunications fields."

—The Federal Reserve Board has recently passed a regulation allowing banks to pave the way for a cashless, checkless society by implementing credit-card terminals at retail outlets like grocery and department stores. If implemented, this, and other schemes would add to pressure for an information utility nationally to transmit the massive amounts of data generated by commercial activity.

The energy crisis, which will continue, "creates more and more pressure to communicate instead of traveling," according to observers like Ed Cornish of the World Future Society. The field of teleconferencing via voice, video and data links is rapidly expanding. The National Science Foundation will release a grant this month to a contractor to study the potential trade-off between travel and communications.

QUESTION: But what of Big Brother?

The question of which portions of the business, government and research elites would push for implementation of the information infrastructure is a quite separate question from whether such a system is desirable for most of the people in the country.

Many people have pushed in the past years for cable and satellite development among other uses, because of the well-known potential for greater diversity of programming, health and educational benefits, expanded access to information and other goals.

Underlying much public response has been the image of Big Brother, of terrifying social control by bureaucratic power made possible by this hardware apparatus. Revelations of the Watergate bugging, spreading government data banks on private citizens and the like have justified these fears.

Others have suggested that the technologies at issue are inherently de-centralizing, and thus, will make social control virtually impossible, and increase the contradictions within the dominant society. "The forces that have pushed the United States to the furthest edge of capitalist development...have also provided personal experiences unique to this country, permitting an increasing number of individuals, mostly young, to view the entire developmental process of a market economy from a new perspective," writes Herbert Schiller.

Those of us with that new perspective are being challenged to weigh whether new media technologies like computers, cable TV, satellites, and terminal devices, if undertaken as a national program equally throughout the nation, would enhance democratization and put more power into more hands—or whether it would consolidate the power of those who have it now, and would continue to use it with new technical means.

QUANDARY: What is to be done?

How we process all this information, assumptions, probes and problems into a position depends to a certain degree on ideology. But even more, it will become a question of options. A frequent knee-jerk reaction is: "Well, those big corporations are going to use the media to oppress us, so let's oppose it entirely."

Such Luddite opposition to technology, however morally satisfying, is simply not one of the options. Getting a handle on what possible scenarios could result will enable "media advocates" at best to devise strategies to make technology more humane. As Parker points out, access to these systems becomes of primary importance.

Ultimately, any hope that we might have to participate in determining future development of telecommunications and computer systems depends upon the whole issue becoming a public question, not merely the domain of the technocrats. The coming Depression offers the best opportunity yet for this to occur.

Mass awareness, must, in the final analysis, be linked to a program. At the present time, such programs for future systems are being devised only by those who control existing facilities.

This is the job for the "media movement."

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III. Donna Allen: the economy, politics and the media

Dr. Donna Allen is editor and publisher of *Media Report to Women* and Director of The Women's Institute for Freedom of the Press. Allen is an economist by training, having taught at Cornell University and Antioch College. She has been legislative aide to Rep. William Meyer of Vermont, a lobbyist for The Committee to Abolish the House Un-American Activities Committee, and has addressed national and international economics conferences. Her books include *Fringe Benefits: Wages or Social Obligation?* and two volumes in preparation: *Mass Media and National Health Insurance*, and *Women in the Mass Media* with her daughter, Dena Densmore. This interview, with TeleVISIONS editor Nick DeMartino, was made in mid-February.

TeleVISIONS: A year ago you said to me that the Communications Act was passed in 1934, and that there was a certain kind of milieu in Congress as a result of the economic pressure that came from the people, who wanted more widespread change. You were sure we would face that situation again.

Allen: Yes, if we had the same political situation today, we're not prepared. And what would happen would be that those who are prepared for it would come in with some kind of amendment to the Communications Act of 1934. And a lot of others would be persuaded—we know we need changes, let's give it a try. The members of Congress would be willing to pass something that they feel is a good thing—because they might not be aware of all the choices. That was the mistake that was made in 1934. They passed such a moderate act that nobody at the time realized. It was pretty radical then.

Q: You're implying that as in the 30's when newspapers were discredited and radio became more trusted, that television now will be seen as an enemy... Is this the attitude or political base that will be "mined" by such politicians, so that even some attention will be given to an issue like restructuring communications.

A: Well, there won't be much of any base. That's why we have so much work to do. What's going to come up is economic problems. But the fact is there is going to be a lot of resentment which could be channeled into some changes. Here's sort of how it might happen:

If there's not enough done about the high unemployment, if the newspapers are opposing certain things that some people want, then resentment will grow. It will be what

they do in the future that will lead to their downfall...There is a basic mistrust of the media. The people have seen enough lies. And second thing is that there really isn't any solution to these economic problems. So, as dissatisfaction grows, we'll see the results in the Congress. But, of course, even with all this, they won't do anything about the media unless they know the right thing to do.

TV: And of course, that's the job before us all. What specifics do you think this includes?

A: Personally, I think the job is among ourselves, because the so-called Left, let's say, the activists, the aware people, which includes an awful lot of people these days—the majority of these people still think the New York Times is the conscience of the country, and that above all else you have to protect the Fairness Doctrine, the right of freedom of speech, and not put any journalists in jail, and so on. There are some horrible myths, you know, that somehow are bought.

If you concede that anyone else has the right to speak for you, then you've lost the battle. You can't devise a system that's going to solve any of the problems.

You can let a representative go to some central place and carry out your wishes in a democracy, but you never concede your free speech. You can't. This is the problem now. You've got a communications system in this country...The Washington Post says it's my free press. Why, that's ridiculous. It's not mine. You know it calls itself that. I can't express anything I want to say. Even if I write a letter, they can put a snotty one next to it.

Nobody can be my free press. I can't speak for you, you can't speak for me. Nobody can speak for anyone else. We know this from the movement. Whites can't speak for blacks. Men can't speak for women or vice-versa. Everyone must speak for themselves. This is why the idea of representation in something that is more than just a mechanical matter of going to Washington to work out details.

TV: So what you're saying is that we need to re-educate the activists?

A: The activists do not believe there is really a problem. They don't think we need any law. The most they think, good, we'll get a new FCC, with different people who aren't in the pockets of the broadcasters. That's a fact. You scarcely find anybody who wants to change basically the system. They might want to have a cable television system set up—wire the nation for cable. Great. But as far as those who want to make any basic changes, you probably know them all.

TV: What kinds of changes can be made, and where to start.

A: Here's what I'm envisioning. You have a huge majority in Congress, not just a small one—because when the Country goes, it'll go entirely. Unlike the last time, everybody is dependent upon the economy. You don't have huge numbers of people who can subsist, not anymore.

TV: Just the ruling class, that's all.

A: Right. People aren't living off the land in such large numbers as they did then. Now, as things start to go down, everybody is on the breadline. Everyone's in trouble. Of course, in a way, we have a ways to go because they are \$85 billion in that arms budget, but the fact is you can't shift it over fast enough, because you lose your tax base. That's going on because we have a high income tax revenues. But that's going to disappear. So there isn't anything to shift over. The time to shift over is right now. They won't do that, of course. Anyway, you're going to have effect of this discontent is that everyone in the country will go through a shift. So virtually overnight—a couple of years—you're going to have a Congress that is just loaded with Ron Dellums, etc.

TV: Provided there's not a coup?

A: I don't see how a coup could actually work. ...When these things begin to happen, they'll happen in a big way, all over the country at once, because everybody's educated unlike the 30's. Everyone has TV. In the early 30's not many people even had radio yet. Now we're at a stage where the poorest people, the most unemployed people, are the best informed. They have hours to sit in front of the television set. They get a certain number of newscasts that I don't get. They know all the people who are on the Judiciary Committee, from the Watergate telecasts. What else have they got to do but look at TV? They're learning a lot. At least they learn that something could be done. That a Congress ought to do something. And when they get discontented enough, because they've been out of work, and then their unemployment runs out. Believe me, there'll be an extension of the unemployment benefits. Overnight there's such a demand for it, that if those guys want to be re-elected, they'll respond.

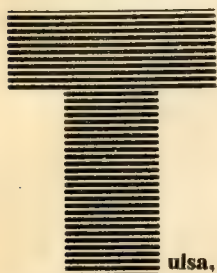
There will be lots of the kinds of people that we want. So they come into Washington. And they have some immediate problems. You got people hungry. And you've got to extend this and do that. They have to put people to work right away, give them jobs. So you hand them a plan for wiring the nation, and they'll gobble it up. Great. Fine. How many people does it employ?

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Ideas don't fall from the sky

"They all learn to use the telephone"

By Larry Kirkman



ulsa,

Oklahoma: Pre-schoolers visit the studio, play with the equipment and see themselves on tv—then they go back to their classroom and play KIDTV with cardboard toys; the Mayor comes to the studio in the central offices, elementary school students from different sides of the city ask him questions via two way cable.

Jackson, Mississippi: A taped geological tour of the downtown area explaining what material the well-known buildings are made of and why and where they come from; taping the everyday life of fifth grade classrooms and playing it back for them—first the kids laugh, then they show their modesty and embarrassment, and finally become intent, watching tv more closely than they ever have before.

Tulsa is the new South, a boom-town with 3% unemployment; the studio cost \$100,000 and they spend \$80,000 a year for staff and maintenance. Of course, it's still not enough money. Jackson is the old South, the staff of two have a few portapak with a lot of mileage on them. They've been editing and distributing on half-inch (waiting for cable, dreaming about the new 3/4" system.) In spite of the wide gaps in their resources, the video program directors in both cities are proud of the same kind of activities.

Not the talk shows or the illustrated lectures, pale sesame streets and painful



soaps about V.D. Even badly, these are too hard to do.

What's good, is video where the use shows through. The thread that runs through their successes is access to the media; not so much in production, that's not always necessary or appropriate (it has its stages), but access in communication: conversational, local, live, amateur, I-should-be-on-tv, we-could-do-it-too, access.

The power of video is not spontaneous. In fact, I didn't expect to find it in Tulsa or Jackson. I expected the whole "movement" to evaporate once it satisfied the publicity-profit needs of cable and hardware companies. After all, radio was full of potential in 1920.

In a Maryland Jr. High School, I remember seeing the proper honor student do the morning "news" over closed circuit to all the classrooms, a Walter Cronkite report on the lunchroom menu. Like the democracy of the usual student council, it served as an inoculation against the medium. That's why I was so pleased to find video as video in Tulsa and Jackson.

We all know the disappointments of kids trying to make Hollywood with super 8s and portapaks. A few students win the awards and get on the today show, locally or nationally, but attrition is fast for most of them.

However, they all learn to use the telephone and that's where video in the schools should start, very simply.

We can't borrow the standards, style or content of film and broadcast. In 1923 Rene Clair was writing about literary critics whom a publishing house had

chosen to judge a screenplay content. "The best screenplays, those of Chaplin and Fairbanks, would seem childish to them; they would scorn them, because they are unaware that the cinema is still in its infancy and that the intelligence of film makers is to be partially judged by what they refuse to attempt." This quote from the beginning of film history sets an example for us working in video. It is possible to think independently.

But it is difficult now, in the infancy of video, for educators to refuse to be judged by NBC and Paramount, or McGraw Hill and PBS.

In Some Cases the Best Use of a Camera May Be To Let Students Look Through It.

Schools should aim (eventually) for a wide range of production, but the first priority is to get students to see: themselves on tv, themselves behind the scenes, themselves as producers.

Kids see a butcher behind the counter teaching anatomy while carving a side of beef. The dignity of an everyday person using TV, knowing something, teaching them. Exercises that break down media barriers. After years of lowest common denominator textbooks and educational films processed for a national audience, just seeing local backgrounds breaks media barriers. That's why those kinds of productions are as successful as feedback and kids making their own. TV's being used in a new way.

Of course, there is another tendency toward avoidance that can come out of the telephone analogy: the American false-democratic leveling, "learn to play the organ in just one day," "anyone can paint (by numbers)," "she became a star over-

nite," etc. It is the problem Edgar Z. Friedenberg points to in *Coming of Age in America*: kids are not allowed or encouraged to become especially good at anything, to practice.

But, on the other side hangs the more destructive outmoded concepts of "genius," and instinct for cinema," all the artistic rationalizations for exclusion. (Neither concept is useful.)

The toy qualities of video have degenerated before my eyes; teachers unable to renew the initial playfulness, the portapak ends up in the closet, educators and students the victims of the manufacturers lying advertising (a five year old on a horse with a portapak making Ben Hur.)

There is a place for skilled professionals here. One chore is to design feedback uses that grow; another to design production projects in stages so their clients will experience success.

A good example was a program on bicycle safety produced by elementary school students in Tulsa. The subject was the students' choice because of recent accidents and thefts.

They figured out the main points, organized a division of labor, researched, wrote a script, did a story board, staged the scenes, auditioned talent for the audio, and did their own publicity.

Professionals took the slides, coached the voice over, recorded the audio, put it all together on tape, and cablecast it.

The quote "imperfections" of a child's voice make it a better tape for its audience. Along with bicycle safety, the students learn media and organizing skills and their audience learns the possibilities of their own production in their own interest. Next time they can take their own stills and record their own audio, and the time after that do their own video edit; and the time after that do it all on video instead of stills. But to begin, they did what was most important: they made their own decisions.

(Ed. note: "Ideas Don't Fall From the Sky" will be a continuing column by Contributing Editor Larry Kirkman. His goal is to uncover ideas—particularly in the programming area—which can be shared and thus multiplied. Where do these ideas come from? "Do they drop from the skies? No. They come from social practice, and from it alone." Larry invites you to share the fruits of your struggles and experiences, both success and failure.)

Broadcast access

Historic PTV license decision in Alabama

By Michael Shain



In an historic decision in the new years first week the FCC denied the renewal of the eight stations of the Alabama Educational Television Network and revoked the construction permit for a ninth on the grounds that the system had discriminated against blacks in programming and employment.

It was the first time the commission has ever lifted a TV license due to a citizens' group complaint. But in the next breath, the commission made an unprecedented turn-about and ruled the state-run ETV commission was a fit licensee and therefore eligible to re-apply for the licenses. In every other case in which a licensee has lost his permit to broadcast, they have not been allowed to re-apply.

The New York Times broke the story that the staff had recommended the reclaiming of the Alabama licenses last December. At that time, there was much speculation as whether the leak (such staff reports are secret) was made to keep the commission from pulling an educational license or to see that the FCC didn't sweep the case under the rug.

Since Commissioner Ben Hooks came on board the FCC two years ago (he is the first black appointed to any regulatory agency), discrimination cases have been handled in a markedly sterner manner. Hooks makes no bones about saying that he believes that he has a constituency to protect at the agency and few violations or charges of misconduct connected with the equal opportunities law have been treated lightly.

State officials in Alabama (the licenses are held by a public corporation set up by the state) and members of the Alabama Congressional delegation had reportedly been pressuring the commission to go the other way on its ruling. At one point, there was an implied threat from state officials that, if the licenses weren't renewed, the state might let the system go dark denying residents Public Broadcasting Service programming. But, with the commissions' permission to re-apply for the permits, the state has promised to keep running the system in the interim.

The 4-2 decision (Commissioners Robert E. Lee and Charlotte Ried dissented, Chairman Richard Wiley abstained because he had tried to negotiate a settlement between the parties while he was FCC general counsel in 1971), noted that all violation chronicled in the opinion had been corrected by the time of the decision Jan. 7. The decision to not renew the Alabama licenses came at the end of a 4 year battle by the petitioners, a group of

state civic and religious leaders.

Provocative questions about the import of and reasoning behind the ruling are being asked around Washington communications circles. Among them are: Why, if the Alabama Educational TV system, is unfit enough to have their licenses pulled, are they now qualified to re-apply for those very same licenses? What makes the FCC think that the Alabama system, an educational broadcaster, has the money to regain its licenses in a costly comparative hearing when commercial stations in similar hearings have practically gone broke on lawyers' fees? Why didn't they give it a one-year renewal instead and avoid the "two-faced" aspects of its ruling? Who does the FCC think is going to challenge the state for those licenses anyway since they're designated educational and depend to great extent on tax monies? And lastly, pulling an educational license is certainly far less painful to the commission than not renewing a commercial license, but what affect will it have on the for-profit operator?

Rare boldness displayed in 2 recent FCC rulings

With more apparent boldness than the FCC has displayed in quite some time, the commission, on the same day late in January, revoked the radio licenses of five station owner Don Burden and began a high-level inquiry into providing New Jersey with its first commercial VHF television station.

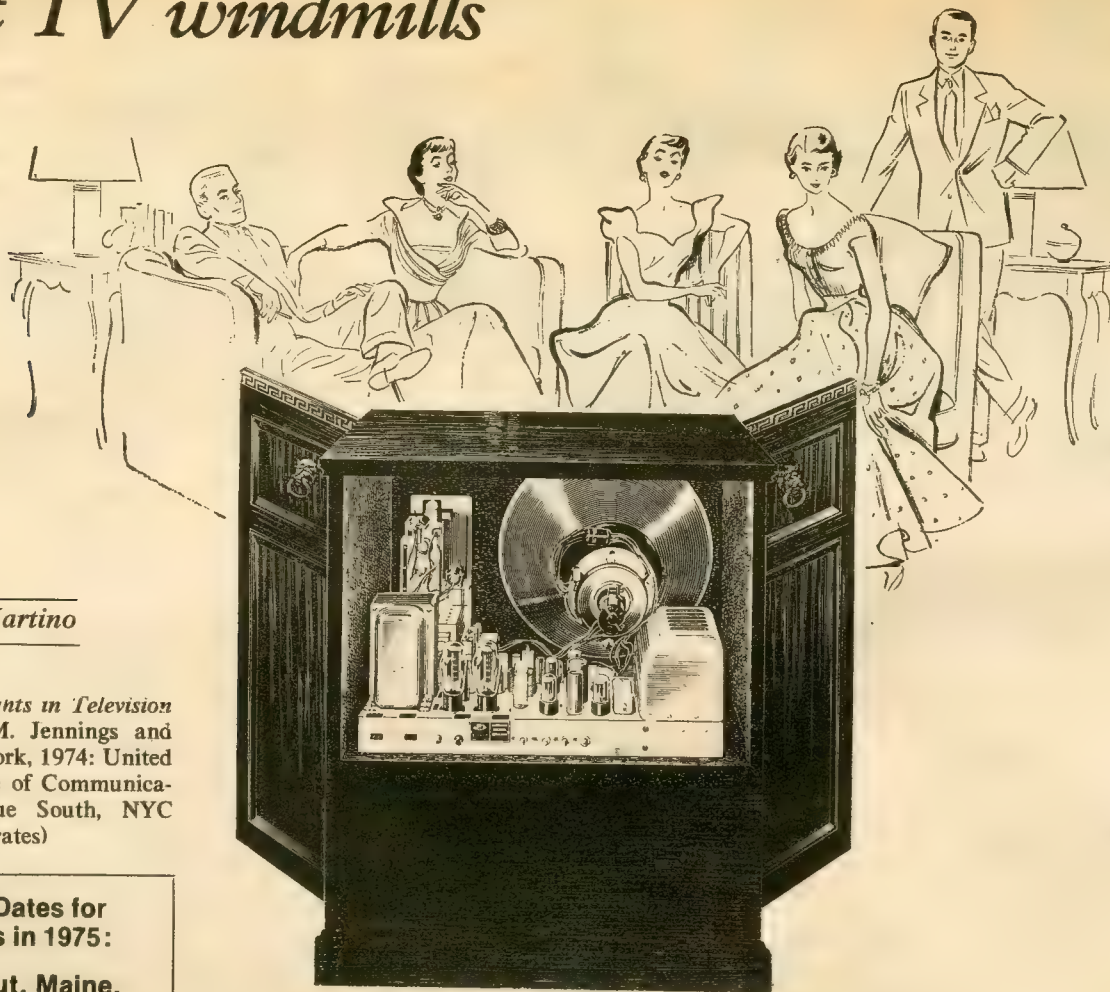
True to his self-espoused "new ethic" at the FCC, Chairman Richard Wiley has exhausted and angered other commissioners with a blistering schedule of rule-making and policy decisions in recent weeks. Still, the Burden case was over 11 years old when the commission finally decided to go against the decision of its staff and pull the licenses of all five Star Broadcasting radio stations, for bias in news coverage. An administrative law judge had recommended two years ago that it pull only one. The stations are KOIL-AM-FM Omaha, WIFE-AM-FM Indianapolis and KISN-AM Vancouver, Wash.

Officials in New Jersey have been pushing the FCC for almost as long to grant a commercial TV license within their state. Presently the only UHF licensed within the state is educational station WNET-TV. In reality, the station serves as New York City's Public Broadcasting Service outlet. Residents of northern New Jersey must view channels broadcast out of New York, residents of the southern portion of the state are "served" by Philadelphia's stations. A confederation of 18 civic groups, calling itself the New Jersey Coalition for Fair Broadcasting, petitioned the FCC for the station allotment. It has asked that the commission either reassign a New York facility to New Jersey, assign dual-market responsibility to stations in both New York City and Philadelphia or study the possibility of "dropping in" a "short-spaced" facility within the state's boundaries that would not interfere with other close-by signals.

The drop-in request follows by almost two-years a recommendation by the White House Office of Telecommunications Policy that the FCC change its rules to allow stations on the same channel to

continued on next page

Handbook tells us how to tilt at TV windmills



by Nick DeMartino

How to Protect Your Rights in Television and Radio by Ralph M. Jennings and Pamela Richard. (New York, 1974: United Church of Christ, Office of Communications, 289 Park Avenue South, NYC 10010. \$2.95 and bulk rates)

License Renewal Dates for Broadcast Stations in 1975:

April 1: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont.

June 1: New Jersey and New York.

August 1: Delaware and Pennsylvania.

October 1: District of Columbia, Maryland, Virginia, West Virginia.

Citizens in these states need to be alerted to their rights, under law, to participate this year in the federal review of broadcast licensee performance—the bureaucratic ritual known as license renewal. To understand the principles and techniques that will allow them a full role in the process, a new book has just been issued by the United Church of Christ Office of Communication which provides the best single source of information about the license renewal process yet available to citizens. *How to Protect Your Rights in Television and Radio* is easy to understand, well-organized, comprehensive, accurate, and covers rulings as recent as November, 1974.

The introduction points to the issues addressed by the book:

"All constructive action requires a thorough knowledge of the station and skill in using the information at hand. The first problem is how to begin. A good start is simply to ask questions, to learn what is meant by 'the public interest' and how you can make your voice heard. The next step is to study what is on the air. An important way to let the broadcaster know you are concerned is to evaluate station performance."

From there, the authors give a basic discussion about how broadcasting is regulated and the history of federal regulatory philosophy. They examine the legal responsibilities of the broadcaster to the public equal employment questions, and how to begin a citizens' campaign for improved broadcasting. The book is a step-by-step manual on how to challenge a renewal request, as well as how to enter other FCC proceedings like rulemaking, request for comments, fairness doctrine complaints, cross-ownership complaints, and so on. Each FCC Form is painstakingly explained.

The appendices include a fine bibliography of FCC policies and broadcast regulation, a list of organizations that can help you, all license renewal dates, sample agreements between broadcasters and citizen groups, sample forms, and selected FCC rules.

It is probably safe to say that this book will become the standard reference guide for citizens groups who want to become involved in the regulation of local broadcasting at the federal level, and might prove to be a potent tool. Coupled with the UCC's regional workshops which are alerting groups to their rights (see story, Broadcasting section) and the efforts of many national and local groups to monitor more carefully the performance of broadcasters, efforts like this book ought to have a marked effect on the growth and performance of the broadcast reform movement.

Additional materials from UCC include "A Lawyers' Sourcebook: Representing the Audience in Broadcast Proceedings," by Robert W. Bennett.

and some form of protection from the increasing number of license challenges and assurances that the WHDH cross-ownership case will not be repeated (the concern of large-market and TV station operators specifically).

—H.R. 2189, by Rep. Robert Drinan (D-Mass) to abolish the fairness doctrine, a duplicate of Sen. William Proxmire's Senate version (S.2).

—H.R. 2277 to establish a national commission on regulatory reform, only one of what will be many attempts to clean up the wasteful agencies. Another, by Rep. John Moss (D-Cal) would "restore the independence of regulatory agencies," including FTC and FCC. The President has called for a "Blue Ribbon Commission" to deal with regulatory agencies, a move which will probably be countered by a two-committee study in the Senate—probably commerce and government operations. This might lead to legislative action.

—Resurrection of the Consumer Protection Agency bill which failed last term because of a Senate filibuster.

—Copyright bill has been re-introduced by Sen. McClellan as S.22. Action, which has been pending for years and seems imminent, especially since the NCTA has given reluctant support of the provision that will require copyright payments by cable operators.

—Long range funding for the Corporation for Public Broadcasting, which was sabotaged by the Nixon Administration. Seems likely for some action, says Commerce aide Zapple: "it's our #1 priority."

—A bill by Rep John Murphy (D-NY) to provide for resolution to direct the FCC to study effects of TV violence.

—A bill to provide that some TV stations must include foreign language subtitles in programs of local origin.

—A bill to provide for loan assistance to rural cable systems by Rep Thomas Downing (D-Va).

—Rep. Ed Koch's (D-NY) bill to protect confidential news sources—the so-called "shield law."

FCC to support Black Media Caucus asks minority group lawyers

By Earnest Davy

The National Black Media Coalition (NBMC) has laid its own proposal next to that of the Federal Communications Bar Association and asked that FCC to provide it with tax money to represent minority groups before the agency. The FCBA had previously submitted a proposal asking for \$25,000 a year to defend broadcasters accused of violating FCC rules. NBMC is seeking a similar amount.

To date neither group has received any money, neither has the commission said how it will handle the proposals.

Taking note that the federal government substantially reduced public funds to law interns representing the poor in the housing industry—after they began winning civil cases—Honig still believes that NBMC is moving in the right direction.

NBMC proposed the formation of a 10-member governing board to administer the program. Included on the board would be a representative from the Federal Communication Bar Association, an FCC Commissioner, a NBMC representative, the General Counsel of the FCC, and others from citizen groups.

Honig said NBMC took the position that it was "ridiculous" for tax payers money to be spent for the legal defense of white broadcasters, against charges of racism from citizens. He said that Blacks and other minorities are not well represented in the media, have no funds for a legal defense, and as a result cannot have a continual impact on rule making by the FCC.

However NBMC proposal submitted to FCC stated in part, "Other concerns, including the size, political orientation, racial or ethnic makeup, or constituency of the groups, would not enter into eligibility decisions (of the Governing Board)."

National Black Media Coalition came into being in mid-1973 as a successor to Black Efforts for Soul in Television

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operate less than 170 miles from each other. If the FCC were to alter its spacing requirements, OTP believes 30 more VHF stations can be added around the country. There are about 300 VHF stations licensed in the U.S. right now.

The New Jersey petitioners claim that residents of the state are more familiar with the political and social problems of Pennsylvania and New York because they do not have a "native" TV signal. The coalition wants the FCC to decide whether a "short-spaced" New Jersey facility (New York and Philadelphia are only about 100 miles apart) would interfere with signals from other close-by cities.

If the FCC decides not to rule on the drop-in request—which is likely since it would open itself to a barrage of applications from other states and municipal groups seeking other short-spaced facilities—it will probably grant the New Jersey group its request for "hyphenated" facilities. Several New York and Philadelphia stations would have their locality of license changed to Philadelphia-Camden or New York-Newark. That change would require stations to maintain branch studios and offices in the new cities of license.

The wholesale revocation of the Star would lose his permits to operate. Hearings in Congress in the late sixties revealed Burden's instructions to his news staff to slant their stories in favor of the then-campaigning Sen. Mark Hatfield (R-Ore.) and Sen. Vance Hartke (D-Ind.), that he gave both candidates free air time (then tried to juggle his books to show they'd paid for the spots and, finally, attempted to bribe FCC officials into overlooking the matter.

Officials who have followed the case through its decade of litigation say privately that, despite Burden's questionable integrity, the Hill hearings prejudiced his case. At the staff level, for example, Administrative Law Judge Chester Naumowicz, ruled to renew all Star's licenses except WIFE. Had there not been a Congressional inquiry into the Burden case, the commission probably would have gone along with that recommendation. But the commissioners must function on a plane of higher visibility than Naumowicz and, sensing it would soon have to go to the Hill to defend its fiscal 1976 budget, opted instead to expunge Don Burden from the broadcasting business altogether.

Congress piles up media related bills

Dozens of broadcast-related measures are introduced in both houses which never make it beyond initial printing. This year's session is no exception, with the House providing the lion's share.

By early February some seven House members submitted variations of a license-renewal bill which failed passage last year.

Broadcasters' hopes for a revision of the renewal process are slimmer this non-election year. House Commerce Committee Chairman Harley Staggers (D-W. Va.) is still as cold on the idea as he was last year when he single-handedly killed the bill by refusing to appoint conferees to compromise with the Senate-passed version. As well, a new crop of frosh members on the committee is likely to be far more suspicious of such patent, special-interest legislation than in the past.

Still, the National Association of Broadcasters says it will try again to gain concession in the renewal process in two major areas: the extension of the license term from three to five years (a special concern for small-market broadcasters)

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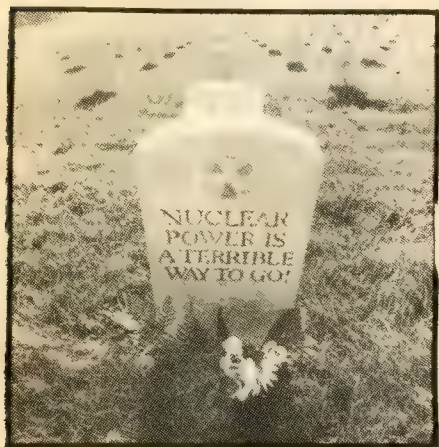
(BEST), the major minority interest group filing before the FCC.

In its first annual report, issued by Chairman James McCuller, NBMC lists a number of major activities, including:

- 62-point rulemaking on Black communications issues, which is still pending;
- participation in over 20 FCC proceedings,

- undertaking research, publishing handbooks, and 36 biweekly issues of NBMC Summary of News of the Broadcasting Industry. All this work had been prepared on a \$400 budget.

For further info: NBMC, c/o Dave Honig, 1816 T Street, NW, Washington, D.C. 20009. Organizational membership is \$100; subscription rate: \$10 for 25 issues.



Public Media Center launches anti-nuclear ad campaign

Public Media Center, San Francisco-based public interest advertising firm, has reported "tremendous initial response" to their print, radio, and television ad spots against nuclear energy. The ads, from which this photo is taken, warn about safety hazards of nuclear energy. Some backlash may result in the alleged scare tactics used in TV ads, says PMC director Frank Greer, although they are receiving more use than any previous PMC media work.

PMC has also filed a petition with the California Public Utilities Commission to ban all advertising by the state's public utilities. Since utilities like Pacific Gas and Electric are monopolies, PMC reasons, they have no necessity to reach consumers for business or competitive purposes. Their main reason for advertising, asserts PMC Director Frank Greer, is to influence public opinion and ultimately, regulatory policy. The consumers are forced to pick up the tab for this lobbying-by-media, says PMC, which is unfair.

FTC faces citizen groups

Citizen groups continue to request action before the Federal Trade Commission (FTC) regarding TV advertising. Two recent petitions by the National Organization for Women (NOW) ask FTC requirement of truth-in-advertising: NOW wants National Airlines to substantiate claims that stewardesses make in the new ad campaign: "I'm going to fly you like you've never been flown before." The other is a petition to require disclosure of health risks in vaginal spray ads.

Further info: Dian Terry, (212) 755-4587. Action for Children's Television (ACT) filed a lawsuit in Feb. requesting action on a three-year-old petition to the FTC to prohibit food advertising on children's TV. Further info: 617-527-7870.

Hooks calls PBS elitist

FCC Commissioner Benjamin L. Hooks, has called the public television system "the caucasian intellectual home entertainment game" which doesn't serve the needs of blacks, Spanish-speaking, and other minority audiences. Commissioner Hooks is the first black ever to serve on a regulatory agency.

His strong criticism came in a dissent to the commission's decision Feb. 25 to reject

a challenge to the license of WNET-TV in New York by the Puerto Rican Media Action and Educational Council. The groups charged that WNET had failed to meet the needs of over a million Spanish-speaking viewers in the metro NY area.

Public television, which is financed with tax money, should serve more than just the white and wealthy, Hooks said. Instead, he said, Public TV "throws the disadvantaged people a few token bones and aloofly turns its back, wanting not to 'mingle with the masses.'"

The WNET decision follows close on the heels of another FCC ruling that rescinded the licenses of the Alabama educational network because it failed to meet the needs of blacks in the state, an inconsistency in FCC policy is apparent, said Hooks.

Pay via broadcast in L.A.

FCC will allow Coast Television Broadcasting Corp. to try over-the-air pay broadcasting scheme in Los Angeles over UHF channel 22. This would be the fourth such direct broadcast pay operation granted a license. The company will broadcast 70 percent free programming and will recover costs with the remainder of air-time that will be broadcast in scrambled form. Only subscribers who rent de-scramblers can receive these pay programs.

This service will compete with Theta Cable's pay-TV operation, which has been highly successful.

FCC must answer NOW

The U.S. Court of Appeals in Washington ruled on Jan. 28 that the FCC must end its delay on two long-standing petitions to deny filed by the National Organization of Women (NOW) against network owned-and-operated stations in Washington and New York.

The petitions, citing discriminatory employment and programming practices on the part of WABC-TV and NBC's WRC-TV, were filed in 1972, and inaction by the Commission has the effect of rejecting the petitions without making a ruling, according to the judges.

NOW to liberate Pennsy media

The National Organization for Women (NOW), launched a state-wide action in Pennsylvania last December to change and improve the image of women in the state's broadcast programming and employment.

Over 300 Pennsylvania NOW members will visit their local broadcasters—both radio and television—to examine the stations public files.

The objective is to secure commitments from station management that will stress the integration of women in all phases of programming and employment, and to call attention to women of the state that legal means can be utilized to prevent stations from offering only the "least objectionable" programming and employment opportunities.

NOW members would be gathering data for possible use in challenges to the stations' license re-application, if necessary. All Pennsylvania licenses expire on July 31.

The Pennsylvania campaign, which may be used as a NOW model nationwide, is being co-ordinated by Nada Goodman of Philadelphia (215-561-7185) and Ann Lang Pittsburgh (412-761-2770).

Audio anaesthesia goes international

Musak, now owned by TelePrompTer Corp., is planning to initiate world-wide transmission of its famous fudgy melodies via satellite, making it the largest broadcasting system on the planet.

According to the *Village Voice* (Feb. 3, 1975, p. 18) Musak officials foresee the first test receivers by mid-year, with full installation over the next 10 years.

The omnipresent tunes are now received in business and industry sites by terrestrial microwave, which is more expensive than directly beaming the signal over the satellite to an estimated 100,000 receiving stations in 49 countries.

The spectre raised, of course, is that everyone in the world would be listening to the same re-processed, psychologically programmed audio track at the same time. Don't fear, the present Musak system is programmed differently for different commercial users. Also, since the music changes pace during the course of the workday, the time zone makes for a different real-time transmission of Musak.

The more real implication is underlined by Musak's corporate affiliation: Certainly TelePrompTer would like to use the pioneering inter-connection experience of

Muzak for application in its cable television operations. Satellite interconnection has been seen by many to be a major step toward the creation of a cable network capable of buying higher quality programming and "special-interest" programming for national or international transmissions.

But interconnection -- or "networking" -- has decreased, not increased program diversity for over-the-air broadcasting. With the Musak bland simultaneity as a model, will TPT and other cable systems opt for a similar form for TV?

Donna Allen on media, economics

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TV: Well, isn't wiring the nation heavily capital intensive, not labor intensive?

A: If you build enough of it, well, suppose it employs a million? Suppose you have 10 people stringing one wire. Doesn't matter. They did that with the WPA. I mean, you could just plain pay people, like unemployment compensation. But people don't like it. They feel as if they should do something for their money.

TV: What would make cable a political priority?

A: Well, of course, it wouldn't. Only if we were there with a plan. Say, well, along with other things, here's a plan that has some good things about it. And we say, "After all, you know the media has a monopoly all this time, so here's a chance to do something that would be a WPA-type thing, put people to work, and would give people income..."

TV: Wouldn't it take all sorts of studies, and such, before they commit themselves to billions of dollars.

A: Well, no. They really don't care what they spend the \$30 billion for. Here's what they face. We've got to get \$30 billion into the hands of people.—exactly what happened in the last depression, only it was only \$3 or \$4 billion then. Everybody thought it was unconstitutional for the federal government to give money to individuals. It wasn't until 1933 that the first payments came. But they used up all the church money, all the state and local money. So there was a long lag. But there won't be that kind of a lag this time. They'll just say, we have to get \$30 billion into the hands of the people. I hear that in the Public Works Committee of the Congress there are some 25 file drawers of plans that have been sitting and waiting for the Depression since WWII. So they'll open those drawers and pull these plans out. I don't know if one of the plans is for wiring the nation. But if we're thinking of that, we're going to have to get into competition with some of these other things. Say, "look, here's one that's going to help fight the monopolies in mass media. Here's a chance not only to spend money, but to break up the monopoly of the mass media."

TV: We talk about remedies in terms of wiring the nation with cable. Is that the priority?

A: Not necessarily, I just used that as an example, because we've used that before. Because it's a fairly simple thing to do. It would also be a good thing. Because, even though we're not ready to use it, if we can take advantage of one of these opportunities to get the physical apparatus out there, then you can do something about how you use it. Right now, the excuse is that it's too expensive, and you can't do it. Capital's not there. But that'll change in the Depression.

TV: Well, the industry has a cost estimate, I guess.

A: To be built by the government? Building industry is all piecemeal. I mean all at the same time, as a national policy. Do you have a figure that you could take and go in and say, it could be done for X amount, and would employ X number of people. Even that isn't done. Will it provide enough work in areas that aren't cabled to make it worthwhile.

You could have all sorts of projects. Why not give a free telephone to everyone in the country? Boy, if I had a WATS line, I could get so much good and radical work done. Right now only the rich have a WATS line or the ability to pay for phones. We're at a handicap. Its such an important communications tool. OK, let's give everyone a free telephone.

TV: But that's the private vs. public industry thing.

A: Doesn't matter. When the depression comes, it depends on what they want to do. If they want to take over Bell Telephone, they can do it. They just have to vote. They did things like that in Britain, you know. We have never seen any such thing as that, but we have done many things already that were once thought to be impossible. Next time, nothing is going to be impossible. People can accept changes. The whole idea of having relief...

TV: You seem to have an enormous faith in the inevitability of certain processes.

A: Like, one, a depression. And two, the political reaction to it. I just do believe it. The next thing is to wait and see whether it happens.

TV: Well, given those two assumptions, how do you translate that into any specific political objective, and even more so, into a particular goal in communications.

A: If you go back to any state—and I have done this clear back to 1850—take all the economic ups and downs and the political fortunes, you'll find that whenever there are bad times; liberals come in, and conservatives go out. And if a liberal goes out, a more radical person goes in. There is a direct correlation.

TV: But even if we identify the priority issue the concentration or monopoly ownership of the media, the small number of people determining how we communicate with each other, there will still be many solutions. Even from the same political base, there will be different solutions. The traditional liberal point of view, held by many lawyers...

A: Do you really think it's going to be all these liberals....I don't. These liberals have already been discredited as the conservatives. There is no difference between them and the conservatives. It's going to be real radicals, because they are the only ones who are going to have programs that will make sense to the people.

TV: The kinds of solutions they come up with are things like anti-trust.

A: That debate between regulation and trust-busting has been going on since at least 1886 and it's because the mass media keeps it going on. It's a false argument... There's no question that having a competing technology is one answer that radical, or even liberal Congresspeople would go for, because they do see it as an anti-monopoly move. But, of course, in and of itself cable technology and others are valuable. It gives more voices. It really isn't competition. It's like having a phone downstairs and upstairs. It allows you to communicate more.

TV: What is your ultimate goal in this, then?

A: It's a hard question to answer, because my own sense of goal is something that would never be achieved, it's more of a procedure. A procedure can be a goal, I recognize that, but it's one of those things that whatever things happen along the way, you can always keep on working at it. For instance, that we work towards having the means for everyone who wants to communicate to do so. I wouldn't say that it should be this or that way, or can be this or that way. All of them are possible. My temperament is not to devise a "socialistic" system for communications. I don't approach things that way. I take one step at a time. I do have certain principles, like everyone being able to speak for himself or herself. But certainly whatever the system that would enable more people who want to speak to do so, is a goal.

Video & programming

PBS enters video marketing fray

By Ray Popkin



decision by an arm of the Public Broadcasting Service to enter the videocassette market has placed the government-backed broadcasters in direct conflict with the private cassette industry.

The Public Television Library (PTL) has announced a sales and rental service for over 1,000 hours of video programming, all of which has been featured on PBS stations throughout the country. Programs from their new catalog may be bought, rented, lease purchased, or purchased with a license to make copies for your own institutional use.

The decision to make PBS programming available through other than broadcast distribution came about for two reasons: First because of the increasing demand for programs from schools, libraries, colleges and other organizations; secondly, because of the success of the PTL's "Watchabook" experiment.

Through the "Watchabook" program, which was begun in mid-1973, three libraries were supplied with 150 programs each, and two or three video cassette players. These programs and video machines were available during regular library hours for public use. A preliminary report written several months after the experiment began showed that the video system was used at between 75 to 90 per

cent of its capacity, and that there were an average of about two hundred users per month.

Statistics also show that a high percentage of users checked out books or materials on the same subject as the video tape and that over half expressed an interest in using the programs further.

There has been vocal resistance in the videocassette industry to PBS's entry into non-broadcast program distribution, because PBS federal subsidies allegedly give them an unfair competitive advantage over profit companies that must rely on program revenues alone for their income.

A vast majority of the program produced by PBS would never see the light of day, if not subsidized by government, foundation and public support. They are produced by non-profit sources because the commercial industry does not see such programming as being economically viable for them to produce. The public has a right to access information that it needs, whether this information is of broad or narrow appeal whether it is profitable or unprofitable to produce. Selling it at extremely high commercial rates which are often double the PTL rates would deny it to many segments of the potential viewing audience. Further the fact that these programs were produced at public expense should make them public property, and as public property they should be available to the widest number of people at the lowest possible cost. It is clear that the Public Broadcasting industry is in financial trouble and that more and more they will have to seek new sources of revenue to continue like non-broadcast program distribution.

A full report on the Watchabook experiment will be released in the near future and will examine questions relating to all the factors involved in using the videocassette in the public library setting.

Currently available programming covers a broad range of subjects, including programming in the arts, childrens programming, programming on the environment, consumerism, sports, public affairs, history, do it your self, music, literature, and health. Programs will sell at prices ranging from \$100 per quarter hour to \$150 per hour and will rent at from \$40 per quarter to \$70 per hour.

Video Shots

Rochester Portable Channel: "Homemade TV," the successful video program aired over local PBS affiliate, began its second year on Feb. 28, and featured a "magazine" of work by Portable Channel students. "Video-flow" is its name, and was aired direct from the group's workshop.

On Feb. 14 Portable Channel conducted a seminar for non-profit community organizations on the economics of using half-inch video for communications needs.

Coming up: a week-long workshop in synthetic television image-making with Walter Wright of the Binghamton Center for Experiments in Television on March 10-16; a monthly screening of women's video; and a March 24 viewing of students work.

Write: P.C., 8 Prince St., Rochester 14607 (716) 244-1259.

* * *

Second Joint Media Book: A second Joint Media Productions Video Catalogue is being assembled now, and will include listings from everyone interested in telling other video people what they're doing. . . . "whatever it is you want other video people to know." Since the book, distributed by John Muir Pubs, will include ads, there is no fee for a listing, and no limit on kinds of video people to be listed. It will include articles (both solicited and unsolicited) although there is no pay in it. And the editors promise "we'll publish all of it that we can fit into the book."

Inquire: Video Catalog, P.O. 1773, Boulder, Colo. 80302.

* * *

Massachusetts Video available: two related community video projects—Urban Planning Aid Media Project in Cambridge and Somerville Media Action Project—are distributing lists of videotapes available for loan to local groups or dubs free to distant groups who send blank tape.

In addition to media-oriented tapes like "Doing the Offset Rag" (see photo) and "Cable TV for Somerville," tapes cover issues like daycare, food co-operatives, lead poisoning, housing, racism, tenants rights, political organizing.

For list of further info: SMAP, 16 Union Square, Somerville, Mass. 02143; UPA Video, 639 Massachusetts Ave, Cambridge, Mass. 02139.

Midwest News

Videopolis has moved into larger quarters in northside Chicago: 3730 N. Clark. An open house was held to show off the space, housed in an auditorium building. . . . **People's Video** of Madison (953 Jennifer St., Madison 53703) which co-hosted Midwest Video Conference reports they are now concentrating on training and fund-raising, as well as producing "Mondo Video" show at CATV. New projects in works include health information tapes for city access channel (they want feedback from others working in this area), training in city high schools, oral history projects in rural Wisconsin. . . . **Midwest Video News** reports an exciting video project at New City School, St. Paul, Minn. called **Public Service Video**. List of 6 tapes describes issues like juvenile bill of rights, "Is He Too Old For Her?", "I'm A Fool for A Cigarette," and "Krispy," a handicapped child. Write PSV, 400 Sibley, St. Paul 55101. . . . **West side Community Video Center, Milwaukee**, also recently moved to larger quarters at 3104 W. Kilbourn Avenue on the campus of Concordia College. (414) 344-8950. . . . **Midwest Video News** publishers **WIDL Video** have consolidated video and graphic activities under one roof that will allow space for equipment demonstration, tape viewing, library, service bench for repair, and complete offset print facilities. Write: 5875 N. Lincoln, Chicago. 60659.

* * *

Now available from **Northwest Film Study Center** (Portland Art Museum, Southwest Park & Madison, Portland Ore. 97205): **The Animator**, a quarterly pub with lots of news about media activities in the Northwest. From Dec. 1974 issue: a story of film-makers in the schools programs in Northwest, news of various screenings, workshops, grants deadlines, resources, especially in their region. Cost: \$7/year.

They tell of "Toadskin Two", second annual film and video festival sponsored by **Medium/Rare** (formerly the Community Video Access Center) in Eugene on Feb. 7-9. Infor: 107 Cross Pl., Eugene Ore. 97402.

* * *

Videotools, the technical video whole earth catalog, twice published by CTL Electronics, New York, will reappear soon. Videotools #3 will be a color mag distributed on newstands with a cover by artist Larry Rivers. It will delve into software, as well as hardware, with applications in entertainment, medicine, and education. Write: CTV, 86 W. Broadway, New York, NY 10007. (212) 233-0754.

The Intercollegiate **Videocassette Clearinghouse** has signed on 32 members and lists more than 60 cassettes from universities, government and industry. Catalog will be mailed in the fall. For further information, write Professor Thomas F. Stroh, IVCH, P.O. Drawer 3300R, Miami, Fla. 33133.

* * *

Association of Independent Video and Filmmakers (81 Leonard St., N.Y. 10013. 212-966-6930) began new year with a Feb. 12 gathering to discuss low-cost, portable, color video systems capable of producing broadcast quality tape. John Alpert of Downtown Community Video showed his documentary "Cuba: The People" which was shown on PBS. . . . **NOVAC**—New Orleans Video Access Center—has started **Video Vibes**, a mimeo newsletter describing their operations and projects. Judging from the first issue, they are quite busy despite the usual money problems. They were started by VISTA volunteers in New Orleans in spring, 1972, and have since undergone considerable staff changes. Nonetheless, they maintain training cable action, screening, and production activities. Recent tapes include one on video centers, and two on police brutality in the city. NOVAC has volunteered to help locate housing for the upcoming NCTA convention, which is to be held there in April. Write: NOVAC, 1020 S. Andrew St., New Orleans LA 70130. . . . New address for **Raindance Foundation**: 51 5th Avenue, Suite 11D, NY 10013.

. . . The **Seattle Video Exchange Directory** is out for 1975. For \$1 you get a

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Changing channels on the coconut

The Video Center is part of the Center for Participant Education at Florida State University (Room 318, University Union, Tallahassee, Fla. 32306. 904-644-6447) They make tapes, operate basic and advanced workshops, disseminate information about video and cable TV in Tallahassee area, as well as operating a data bank of videotapes and info about communications. They are actively soliciting exchange with other video groups, and will send you their catalog, as well as an attractive book on the who Center for Participant Education. The current issue contains a fine article on cable television in the area titled "Cracker Cable in Leon County" by Mel Kiser.

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pocket-sized compendium of groups and individuals in NW region into video, cable, hardware, television production, plus a few articles on equipment. Write **Open Circuit**, Box 5463, Seattle, WN. 98105.

Baltimore Access to Media, a new group formed by Antioch College students and faculty, and community members in the Greater Homewood neighborhood of Baltimore, are sponsoring a video festival April 5 as an introduction to the community. Write: **BAM** c/o Falls Rd. Community Center, 37th and Falls Rd., Baltimore, Md. (301) 235-9418.

Cable TV

Pending issues before FCC Cable Bureau

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outstanding issues in cable television currently under consideration within the FCC's Cable Bureau include:

—**Non-duplication of broadcasting signal carriage**, a major issue to cablecasters. (Docket 19995). Docket has been closed for some time, but staff is filtering through some 2,000 pages of comments before recommending action to commission.

—**1977 cable rules compliance**: Will the commission require cable systems in top-100 markets that existed before the 1972 rules to comply with technical standards in 1977? (Docket #20363).

In 1977 all cable systems must have a new franchise negotiated with the local jurisdiction, as well as have a 20-channel capacity, two-way "shadow" cable, access channels and other requirements, according to the 1972 rules.

Rulemaking was released Feb. 19, and comments are due April 7. FCC has granted 10 days for reply comments following that.

The industry is pushing hard for an elimination of the re-building requirements, because they claim—with some justification—that the capital is simply unavailable to bring old systems up to 20 channel minimum, with two-way capability. This is particularly true, since no financial gain would come from the upgrading—at least in the foreseeable future.

Bets are good that the staff will recommend and the commission will approve some alteration of the re-build requirement. Other options besides an outright elimination of the rule include a delay for compliance, a requirement that the 20 channel systems be built when existing systems must be replaced anyway, and inclusion of a stipulation that regardless of the number of channels, that all systems have an access channel.

The commission made a foolish mistake in 1972, which will have to be changed: cable systems were required to renegotiate a franchise and have their system upgraded by the same date. This could conceivably leave some operators without a committed franchise, although they had just finished a major capital investment.

The commission will release another docket—sometime in April or early May—which deals with all other systems. Together with docket #20363, this docket should point the general direction that the commission will take in the whole question of changing the 1972 regulations—the so-called re-regulation of cable.

Cable bureau staff members indicate that they are leaning toward a major change that would categorize cable systems according to the population the system serves, instead of the geographical distance from a "major market." Such a total re-structuring of cable categories would probably be evident in the two upcoming rulemakings, which would, in turn set the groundwork for the major "re-regulation" rulemaking, which has been in preparation since fall.

The Cable Book: A good introduction

The Cable Book; Community Television for Massachusetts? by Ben Achtenberg. (Urban Planning Aid, 639 Massachusetts Ave., Cambridge, Mass. 02139. 1974.) At last! a cable handbook that is aimed at the general citizen, which is comprehensive and easy to read! The Urban Planning Aid Media Project has been one of the most active groups in the U.S. organizing communities around cable and public access issues, and this high-quality handbook is the culmination of several years work. It is aimed directly at community organizations who want to understand cable, particularly, of course, those in Massachusetts. But, with the exception of three chapters that use Massachusetts cities and the state as case-studies in franchising history, the rest is applicable for any locality that wants info about this difficult issue.

The book explains public access, cable ownership, franchising, federal regulation, and the effects of cable on privacy and human rights. The tone is advocacy and anti-establishment vigor, so be forewarned that this is no namby-pamby blue-sky rap about the glories of cable technology. There is a juicy little piece on the Nixon-Warner connection, for instance, and an appendix on researching cable ownership—which UPA has been doing in Mass.

Perhaps the best thing about **The Cable Book** besides its solid factual base and the clear style is the wonderful graphic

That rule-making includes public and staff work gathered by a special Regulation Task Force, which has yet to make a report.

—**Pay cable**: the long-awaited and much-leaked ruling was still not near release at press time. Staff has re-written various provisions many times, only to find some delay at the commission level. The ruling will be significant more for what it doesn't allow cable to do, than what it allows.

—**Open Channel petition**: A "minor" issue is the request by Open Channel for the FCC to clarify whether cities could designate a percentage of their franchise fees for non-profit public access funding. "Don't hold your breath," is the word from one cable bureau staffer. The feeling is that the FCC should have dismissed the petition when it issued its clarification of the cable rules last June, when they clearly indicated a distaste for the funding of programmers, as opposed to equipment for access.

—**State legislation**: FCC attorney Steve Effros has legislation from eight more states, many with multiple bills, that would put cable under some kind of state regulation—mostly public utility type control. These laws must be analyzed, as well as the OTP cable bill (q.v.)

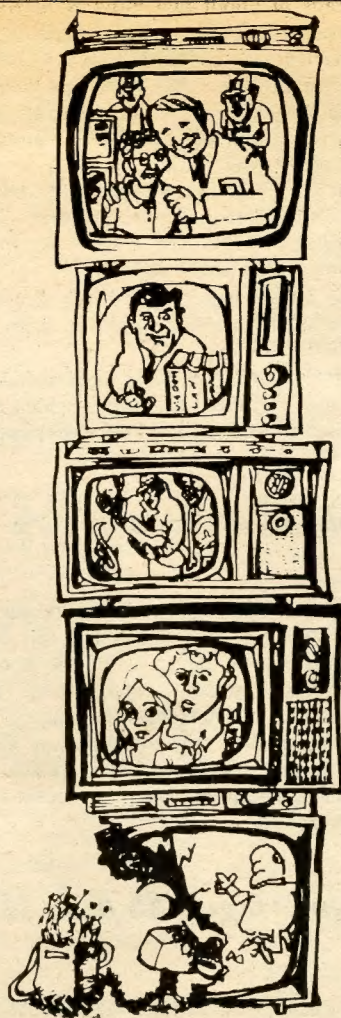
—**Duplicative regulation**: rule-making is underway (docket #20272) on the question of overlapping federal, state and local cable regulation, with comments due Mar. 19.

—**Local origination**: Two Pennsylvania community groups have requested reconsideration of the commission's local origination ruling, because it included rules on public access which were not specifically included in the rulemaking. The groups are Cable Awareness in Pennsylvania and Philadelphia Community Cable Coalition.

Why send up the OTP cable TV bill?

Why submit a Cable T.V. bill to Congress that nobody expects will ever pass? That's a popular question being asked by students of cable and its regulation.

The White House Office to Tele-Communications Policy (OTP) is currently rehashing the third draft of its controversial legislation to set up federal regulation of cable and expects hearings to begin on Capital Hill this spring. Meanwhile,



appearance. Peppered throughout with cartoons and photos, it is much easier to read than other guides which, for all their accuracy, bore the hell out of most folks.

legislative aids say the bill can not possibly pass as written. The Federal Communications Commission is having conipion fits over it and are now writing their own counter bill; the National Association of Broadcasters won't likely be too happy with it; and the National Cable Television Association, while the most accepting, still sees some major problems.

So what's the use? According to Clay Whitehead, ex-director of OTP who headed the cabinet-level committee that wrote the report on which the legislation is based, one does it because one thinks it's right. Whitehead and the current OTP administration believes a bill is needed to insure that CATV gets a chance to develop on an equal footing with broadcast TV and wants to insure a decentralized system where large corporations do not control massive sections of the market. Even if the bill doesn't pass as written, OTP is banking on nudging the FCC into a posture more favorable to cable by the act of threatening to take away some of its power to regulate.

"At least you get a discussion going on a congressional level of what the proper mold for what cable should be," Bob Roth, one of the drafters, feels.

In brief outline, the bill prescribes several actions:

—It seeks to separate control of the cable channels from control of the system. To this end systems would have to give up all but two of its channels not carrying broadcast programming upon demand. If a broadcaster owned a cable system it would have to give up all but one.

—It calls for a two-tiered regulatory structure, the FCC and either state or local government. Currently, both levels of government are exercising their prerogative to regulate cable causing a confusing overlay of rules and policy. The FCC is also trying clear up the mess of overlapping regulators.

—It prohibits vertical monopoly of cable services. Of three services, cable systems, programming services and interconnection facilities, (services which interconnect cable systems, via microwave, satellite or cable) an operator may own only two.

—It forces cable operators who program their own channels to form a separate company, giving itself no more favorable terms than an outside channel leasor.

—It forbids any restrictions on the programming of cable channels other than the carriage broadcast signals and a mandate for one public access channel. It states that current laws relating to obscenity, libel, slander, incitement, advertising, and similar laws provide enough regulation, making additional laws (such as the fairness doctrine) unnecessary.

Likewise there could be no requirement for reserved educational and public service channels.

—It prohibits the taxing of operators and programmers by reason of the simple fact that they are cable operators or programmers. It does allow a fee for the issuance of a cable license and also allows levies in line with taxes already in force. For instance, if a city had an entertainment tax on movies it could also tax movies carried on a pay channel.

It allows newspapers to own systems if they divest them self of program origination.

The bill limits the authority of the FCC in several areas. It does not give the FCC authority in the areas of pay cable, and it does not allow the FCC to enforce copyright laws. The FCC could continue to grant certificates of compliance but could not make any special requirements on a cable operator to receive such a certificate. It allows the FCC to regulate certain technical standards, pole attachments, and may require operators to provide devices for subscribers who wish to keep certain channel signals out of their homes.

Another issue in this debate will be that of pay cable. OTP's draft side steps the controversy. The National Association of Broadcasters which wields huge influence in Congress will want the ability of cable to charge for programming, now provided free, severely limited. The FCC has been complying with such demands, some say under pressure from congressmen loyal to broadcasters. OTP on the other hand feels that people should have the right to choose between pay and free TV and that government does not have the right to intervene.

OTP feels that this and a host of other issues should be settled in the courts rather than FCC hearings rooms. The bill also leaves copyright action and anti-trust actions to the federal courts.

Once the bill is introduced (it's currently awaiting approval at the Office of Management and Budget), it will be designated for hearings by the communications subcommittee of the House and Senate. It's hoped that cable's future can then be removed from the narrower confines of industry-FCC debate and be opened to public scrutiny. **TeleVISIONS** hopes you will write to the two subcommittees and request time to speak before them when the bill does come to the hearing stages.

Rule-making set on federal-local regulation

The FCC announced on Dec. 12 a rule-making proceeding on the complicated area of federal-state-local regulation of cable television. The notice asked for comments, which were due Feb. 17, on the following areas:

—should FCC act now on regulations being developed by non-federal jurisdictions that are duplicating federal regulation, and which are "burdensome," and what specific areas should be dealt with individually?

—what authority does the FCC have to overrule nonfederal regulation, and if legislation is necessary for authority, what should it contain?

—should FCC adopt rules permitting only two levels of authority over cable TV, and if so, what should those rules be?

—if not, what can or should FCC do to prevent "duplicative and burdensome regulatory requirements on cable television"?

The inquiry was prompted by the release of Part II of the 'final report' of the commission's appointed Federal/State-Local Advisory Committee. The committee included mostly industry people, but some public-interest and non-federal government representatives joined the majority in favoring a two-tiered regulatory authority—that is, the FCC, with either state or local jurisdiction passing regulations, not both.

Reply comments to any of the comments submitted in February are permitted until March 14. All formal comments must be submitted with 14 copies to the Executive Secretary of the FCC, and must be marked Docket #20272. Any party may comment on docket informally with only the original copy. Address: 1919 M St., NW., Washington, D.C.

Stiff new cable rules become Minnesota law

State rules governing cable operations, municipal franchising procedures and state procedures became Minnesota law in December, upon signing by the Attorney General. The Minnesota Commission on Cable Communications had adopted the rules in Nov. 1974 after extensive study and public hearings.

Among minimal provisions required by state regulation -- both for new franchises and renewals -- include:

—at least 12 channel capacity, except big cities, where 20 channels are required (federal rules specify 20 channels only for new systems since 1972 in top-100 markets);

—all systems reserve one channel for shared use by public, educational, municipal or leased users, and that public access time and tape playback facilities must be free. (four access channels are required in large market.)

—that "production equipment for remote recording of programming be made available to the public by operator if need can be shown in the community";

—that subscriber complaints be answered within 24 hours;

—that FCC technical standards apply to all systems;

—that a citizens' advisory body be established to aid with relationship between franchising authority, company and subscribers, after franchise is granted;

—that operator make "substantial progress in planning and construction immediately after franchise is granted."

Copies of full rules are available: Documents Section, Publications, 140 Centennial Office Bldg., St. Paul MN 55155.

AMC cable interns for 1975

The Alternate Media Center has announced eight cable TV apprenticeships in the second year of its National Endowment for the Arts-funded program to put video producers to work within cable systems.

In addition to support from the Endowment and New York University, which houses Alternate Media Center, financing comes from the individual cable operators where apprentices will work.

1975 apprentices are: Anne Prutzman (Mission Cable TV, San Diego); John Strucel (Total Television, Santa Rosa, Cal); Rodger Prois (Metro Cable, Apple Valley, Minn.); Brian Lee (TelePrompTer, Winona, Wis.); Nancy Bicknell (Continental Cablevision, Dover, N.H.); David Hoke (Cable TV Co., York, Pa.); Gary Knowles (City of Madison, Wis, municipal channel)

Continuing this year are two 1974 interns, Sue Miller Buske (TelePrompTer of Dubuque, IO) and Phyllis Scalf (Broadside TV, Johnson City, Tenn.).

Hopkins releases

viability study

Johns Hopkins University's Center for Metro Studies has completed a final report on cable economic viability, using Baltimore as model. NSF-funded study concludes Baltimore isn't a viable urban market for cable, but the value of the study is the computer model, which can be applied to other cities. Computer costing for variables include system design, ownership, programming, parts of city served in what order, and evaluation of franchise cost estimates. Project Director Catherine Lyall hopes NSF will re-fund the project so that the economic model can be refined and expanded to apply to other urban cable markets.

California Legislature issues final media report

Final Report of the Joint Committee on Telecommunications of the California State Legislature was released Dec., 1974, with recommendations in virtually all areas of telecommunications in the state. The legislature was urged to:

—create a state independent telecommunications agency;

—create a pilot program to broaden reach of radio to state citizens;

—establish a state cable body that would provide information, coordination, and program support, but would only examine potential for regulation;

—contract a full engineering study for a statewide interconnection system for broadcasting, ITFS and CATV systems, and state educational agencies; satellite project using ATS-6, the American domestic satellite, when it returns from India;

Draft legislation for many recommendations was included in study, which is forwarded to leadership of the legislature.

Public access back in L.A.

The cable has re-activated public access in Los Angeles, which was cut last fall, although role of the L. A. Public Access Project is unclear. Negotiations are underway. But Theta has "no money, no matching money, only the resources open to the public" according to Beverly Beaver, Theta's half-time manager for access and programming.

Goldmark gets \$\$ from HUD

The Department of Housing and Urban Development has awarded \$300,000 in additional money to Peter Goldmark's New Rural Society pilot-project in Connecticut. The supplemental grant brings to \$1 million the amount given the project. The program is attempting to decentralize urban social amenities and provide them to country residents via telecommunications technology. The experiment involves a 10-town area in cooperation with the Windham Regional Planning Agency. New money will be used to test interconnection of some state agencies (criminal justice for one), teleconferencing and other substitutes for business travel.

Rate-regulation in Mass.

Massachusetts' trailblazing state commission for cable television announced in December that it will have jurisdiction over cable rates, a primary reason the cable industry has fought against state regulation so hard. (See story, this issue, on federal-state-local regulation.) They will require operators to adopt uniform accounting procedures to allow comparison of rates and evaluation of rate increases.

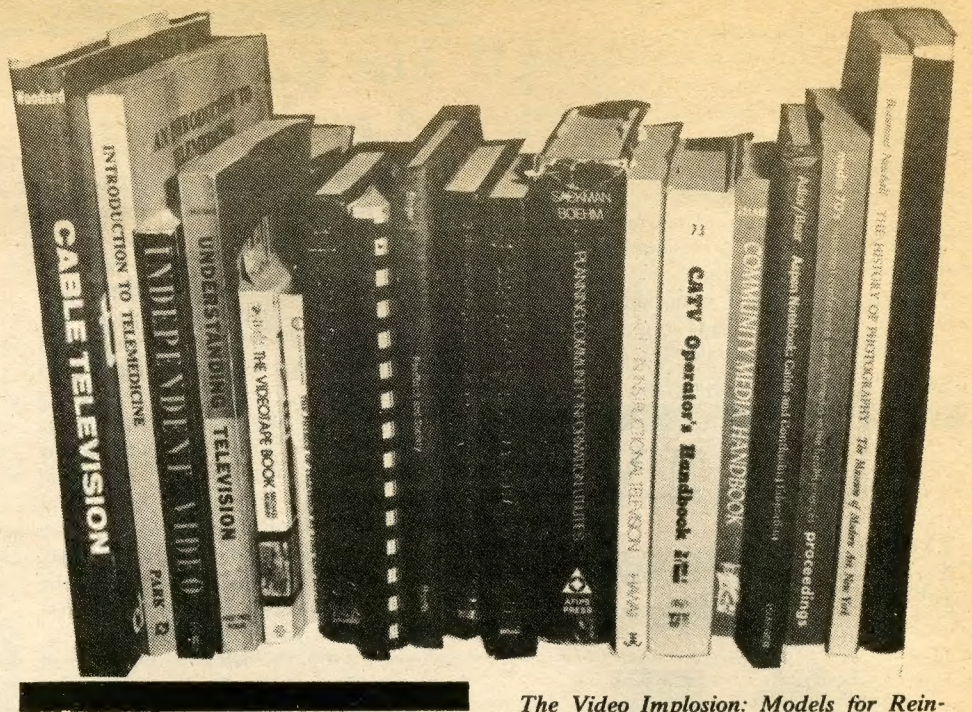
Programming down played at NCTA convention

NCTA Convention

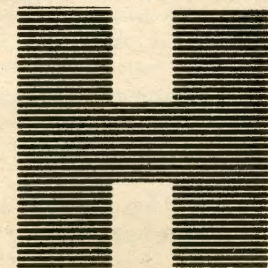
The National Cable Television Association's annual convention, set for April 13-17 in New Orleans, will feature a "Programming Center" during daytime hours. Cablecasting Coordinator Lydia Neumann is sending entry forms and explanatory information to video and cable access groups, local origination program directors, school and library programmers.

The mailing is an invitation to any video programmers -- both in cabled and pre-franchised areas -- to participate in the NCTA Programming Center by sending videotapes and/or prepared remarks about the process of making the tapes and other pertinent information. Also, NCTA is inviting programmers to attend the session and give a live talk. Deadline for sending tapes and making a commitment for the program is March 15. At that point, Neumann will organize the tapes, discussions, and prepared remarks into a schedule that can be handed out in advance to convention participants, unlike previous years when schedules were produced at the convention itself.

For a copy of the application form and further info write: Lydia Neuman, NCTA, 918 16th Street, N. W., Washington, 20006. (202)466-8111.



Book Reviews



How to be

Heard: Making the Media Work for You Ted Klein and Ted Danzig (New York, 1974: Macmillan. \$9.95 hardcover) Here's a book to help you use the media to accomplish what you want—a kind of organizer's handbook to grassroots public relations. How to write news releases, do an interview, call a media organization, put on a press conference, get good "play" in a newspaper, use a wire service, costs of advertising, putting together posters and other graphics, magazine markets...it goes on and on. Impressive collection of material, with some case studies of how citizen groups (esp. environmentalists) have used various techniques in the media to win their causes. It's authoritative, since the authors are in the ad biz.

The TV Establishment: Programming for Power and Profit. Edited by Gaye Tuchman (1974, Englewood Cliffs, N.J.: Prentice-Hall/Spectrum. \$2.95 paperback. 185 pages) This excellent anthology looks at American commercial television with a socio-economic perspective to "explore the ways in which (it) legitimates the status quo and truncates the range of ideas admissible to the legendary free marketplace of ideas."

Guided by the notion that television reflects society—especially its industrial and organizational aspects, sociologist Tuchman has chosen excerpts and essays that ask four basic questions: "Who owns and regulates the industry? How do ownership and regulation, coupled with organizational factors, influence news and public affairs programming? Entertainment programming? What is the long-range effect of television?"

Each essay in the news and entertainment sections shares an insurgent perspective with her own probing introduction and the final section (the most challenging piece and sadly atypical of college media texts), "Hegemony—the long-range effect." Included is an excerpt by Herbert Schiller, an essay on class domination by David Sallach, and Harold Wilensky's "Man Society and Mass Culture: interdependence or independence?"

Over the Cable, National Cable Television Association, 918 16th St. N.W. Washington D.C., 1974. This is a compilation of the workshops and panels about Cable origination at the 1974 NCTA convention held in Chicago. For those who did not attend the conference and those who slept through these early morning sessions, the book contains a wealth of experiences and ideas relating to the programming of cable channels. There are chapters on public access as well as educational programming program financing and audience research.

The Video Implosion: Models for Reinventing Television by Kas Kalba, Harvard School of Design (Aspen Institute Program on Communications and Society, 770 Welch Road, Palo Alto, Calif. 94304) This "occasional paper" from Kas Kalba, part of Aspen project on media, is, simply, the best short overview of the video movement yet published. With a fine grasp of the many different ways video is used and perceived, he sketches what has been done, (some of) who is doing it (with over-emphasis on institutions, unfortunately), organizational structures, particularly intelligent discussion of video's future development. Stripped of the bureaucratese the academic study (as well as the jargon of video promoters), the report is a good intro to oft-over-simplified field.

* * *

Preserving the Moving Image, by Ralph N. Sargent, National Endowment For the Arts and Corporation for Public Broadcasting, Washington D.C., 1974)

The question of preserving films and video tapes has been of deep concern to historians, archivists and media buffs, for countless films have been lost because of deterioration and little is known about the preservability of video tape. This study commissioned by the NEA and CPB takes a thorough look at the current state of preservation research and makes important recommendations for the future.

The book is a compilation of interviews with film and video manufacturers, archivists and others concerned with film and video. Added to these interviews are short didactic sections which give concise descriptions of problems, corrective processes and new technologies.

Of special interest to video people are sections on video discs and tape to film transfers. One section on video gives a detailed look at the nature of video tape, its susceptibility to climatic conditions and methods for minimizing deterioration. We have yet to see a study with as much information. All proceeds from the book go to CPB.

Rooms with No View, A Women's Guide to the Man's World of the Media (New York, 1974: Harper & Row, \$5.95). Edited by Edith Strainchamps. This is a compilation of interviews with women working in television print and publishing industries about the conditions of their work, with an impetus from The Media Women's Association, which started organizing in the media back in 1970 with the famous sit-in of the Ladies' Home Journal offices. In addition to personal reports inside the biggest electronic and print organizations in the country, there are chapters of statistics about the number of women at different job levels and the lines of advancement in different professions. This is all updated to 1974, since some was compiled in 1971. Excerpts and review were printed in the Feb. issue of *Media Report to Women*.

By Wave and By Wire: A Look at Public Electronic Media in Illinois by Bud Bartlett. (1974: Educational/Instructional Television Section, Department of Media Services, Office of the Superintendent of Public Instruction, Springfield, Ill. Free. 32 pp) Great survey of various media in state of Illinois, including TV, radio, microwave, ITFS, close-circuit, and cable.

Resources

The Washington Post ran a good round-up on Washington-area cable television prospects in the Feb. 2, 1975 Sunday edition: "Cable Television's Future Clouded" by Jay Mathews. (p. B1).

"Cable TV: Money to the People" is an article favoring municipal ownership of CATV appearing in the Winter 1974 issue of **Working Papers For a New Society**, a quarterly published by the Cambridge Policy Studies Institute. Authors Thomas Brom and Edward Kirshner, who both work with Community Ownership Organizing Project in Oakland, discuss the history of cable with an emphasis on municipal ownership issues in franchises like Palo Alto and San Bruno, Calif., Frankfort, Ky., Detroit, Columbia, Mo., and elsewhere. Clear presentation of the pro-municipal perspective. Written for general audience. (Available from: WP, 123 Mt. Auburn St., Cambridge, Mass 02138. \$2)

The Pacific Studies Center, a research group specializing in the Pacific Basin, publishes **Pacific Research and World Empire Telegram** bi-monthly. During the last four years they have dealt with media questions in considerable depth and from a radical perspective. From their bibliography:

—"Cable TV: Stringing us Along" (Volume II, No. 3)

—"Vietnam's Electronic Battlefield" (Vol. II, No. 6)

—"Police Technology—Bringing the Toys Home" (Vol. K III, No. 1)

—"Towards a Community Controlled Press" (Vol III, No. 2)

—"Runaway Electronics" (Vol. III, No. 4)

—"Who Owns the Media?" (Vol. IV, No. 2)

—"How Big are the Hearsts?" (Vol. IV, No. 4)

Plus, there are many issues devoted to multi-national corporations which, of course, include telecommunications corporations.

Available from PSC, 1963 University Avenue, East Palo Alto, CA. 94303.

Communication: Vol. 1, No. 1 A new international journal from Britain bearing the title *Communication* will appear on a "leisurely" basis—twice a year—and present papers on theme areas in the field of communication. For details and issue editors, write Thayer, Dept. of Communication Studies, Simon Fraser University, Burnaby 2, B.C. CANADA.

Subscriptions are \$12/individual, \$24/institutions, from: Gordon and Breach, 1 Park Ave., NY 10016.

"Television for the Poor" is lead article in **Cable Report** (P.O. Box A3941, Chicago, Ill. 60690. \$15/yr.) adapted from editor Jerrold Oppenheim's longer article which appeared in Jan. Issue of **Clearing-house Review**, a magazine for Legal Aid lawyers. Points out problems cable would present for poor.

Howard University announced that their **Afro-American Studies Resources Center** is now open to members of the university community and others interested in researching the black experience. Center houses 10,000 books, plus newspapers, films and filmstrips, records and videotapes. For a list of holdings, write: Dept of Afro-American Studies, PO Box 746, Howard U., Washington 20059.

Medium Rare is the Indian Communications Newsletter of American Indian Press Association. \$10/year. Write: 1346 Conn. Ave., NW, Room 206 Washington, DC 20036. (202) 293-9150.

To learn about video in the Twin Cities, a useful start is "Do-it-yourself TV: A story of the expanding use of videotape" by Carl Griffin Jr and Irv Letofsky (**Minneapolis Tribune**, Jan. 27, 1974)

Conferences

Refocus 75

is the name of University of Iowa's student-run competition and exhibition. Traditionally focusing upon film and photography, the festival will also encompass video.

Deadline for entries in photo category is March 25, for film and video it's March 21. The exhibition runs from March 28 - April 7 in Iowa City. A \$4 entry fee is charged for each category, which allows competitors a total of three films or videotapes per entry, and four photographs.

All student or independent producer/artists are eligible. Further guidelines are available from the organizers of the conference.

The festival itself will feature an impressive list of artists and lecturers, including (in film) Francis Ford Coppola, John Cassavetes, Arthur Penn, Martin Scorsese, Ed Emschwiller, Appalshop; (in photography) Walter Chappell, Michael Teres, and Allan Janus, as well as critics Rudolph Arnheim, Rosemary Teres, and A.D. Coleman, and others; (in video) Judy Hoffman and Anda Korsts of Videopolis, Herbert Zettl of Cal State San Francisco, and about 10 people from various midwest commercial and educational television stations. Write: Refocus 75, IMU University of Iowa, Iowa City, Iowa, 52242. Call: (319) 353-5090.

Ithaca Video Festival, scheduled for May 8-10, is taking entries in five categories: documentary, conceptual, experimental, educational, and personal. \$5 entry fee, and deadline of April 15. The open competition, in 1/2" EIAJ, 3/4" cassette, 1" Ampex or IVC format, offers \$50 Best of Festival award, and \$25 awards in each category. Write: **Ithaca Video Project**, 328 State Street, Ithaca, N.Y. 14850. Call: (607) 272-1596.

The annual Visual Anthropology conference will be held at Temple University, Philadelphia, on March 13-15. For details contact Department of Anthropology, Philadelphia 19122.

Georgetown University School for Summer and Continuing Education is holding seminar called "Is Cable TV for Your Community? Current Developments in CATV---1975" for local officials. Cost \$195. Contact school at (202) 625-3001. Or write, c/o G.U., DC 20037

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New York 10023

Catholic University Law Review is sponsoring a conference, "Developing Legal Issues in Cable Communication," on March 5 at Statler Hilton, Washington. Fee is \$50, with \$15 for students. Write: Conference, C.U. Law Review, Catholic University, DC 20064

Publicable's annual conference is now set for Louisville on May 22-24, and will feature public and educational broadcasting's relationship to cable TV, cable in Canada, cable/satellite programming in Appalachia. Write: Publicable, 1201 16th St. NW Room 717, DC 20036. Call: (202) 833-4108.

Howard University's School of Communications will hold its Fourth Annual Communications Conference March 10-16, 1975.

Willie Davis, Conference Co-ordinator and Assistant Director of Communication Services Association, on loan from the Federal Government, hopes the event will

provide career opportunities for students and professionals in the communication industry, a learning experience in communications and a platform for Black elected and appointed officials.

Davis said that based on inquiries from employers in the industry, he feels Howard students are better qualified in filling jobs that will be offered, and that more grants will be offered to Howard University in the future as a direct result of the Conference.

Ernest Davy

Association for Educational Communications and Technology (AECT) will hold annual convention in Dallas, April 13-17. Contact Fred Wehrle, 1202 16th St., N.W., Washington 20036 (202) 833-4180.

The Fourteenth Audio-Visual Institute ---"For Effective Communications"---will be held March 9-14 at Indiana University, who co-sponsors with the National Audio-Visual Association's Industry and Business Council. Fee: \$350. Write: 14th A-V Institute, A-V Ctr. Indiana Univ., Bloomington, Ind. 47401

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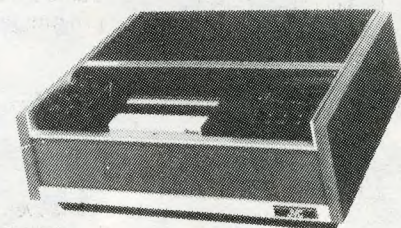
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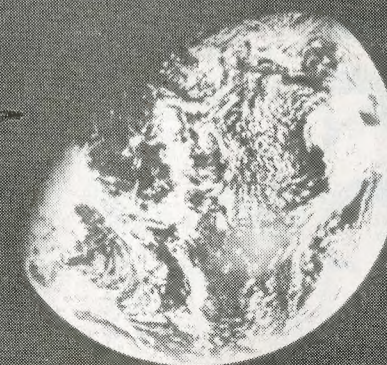
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